

THE CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

MARCH, 1913

ONE SHILLING NET

Vol. XXXV. No. 139



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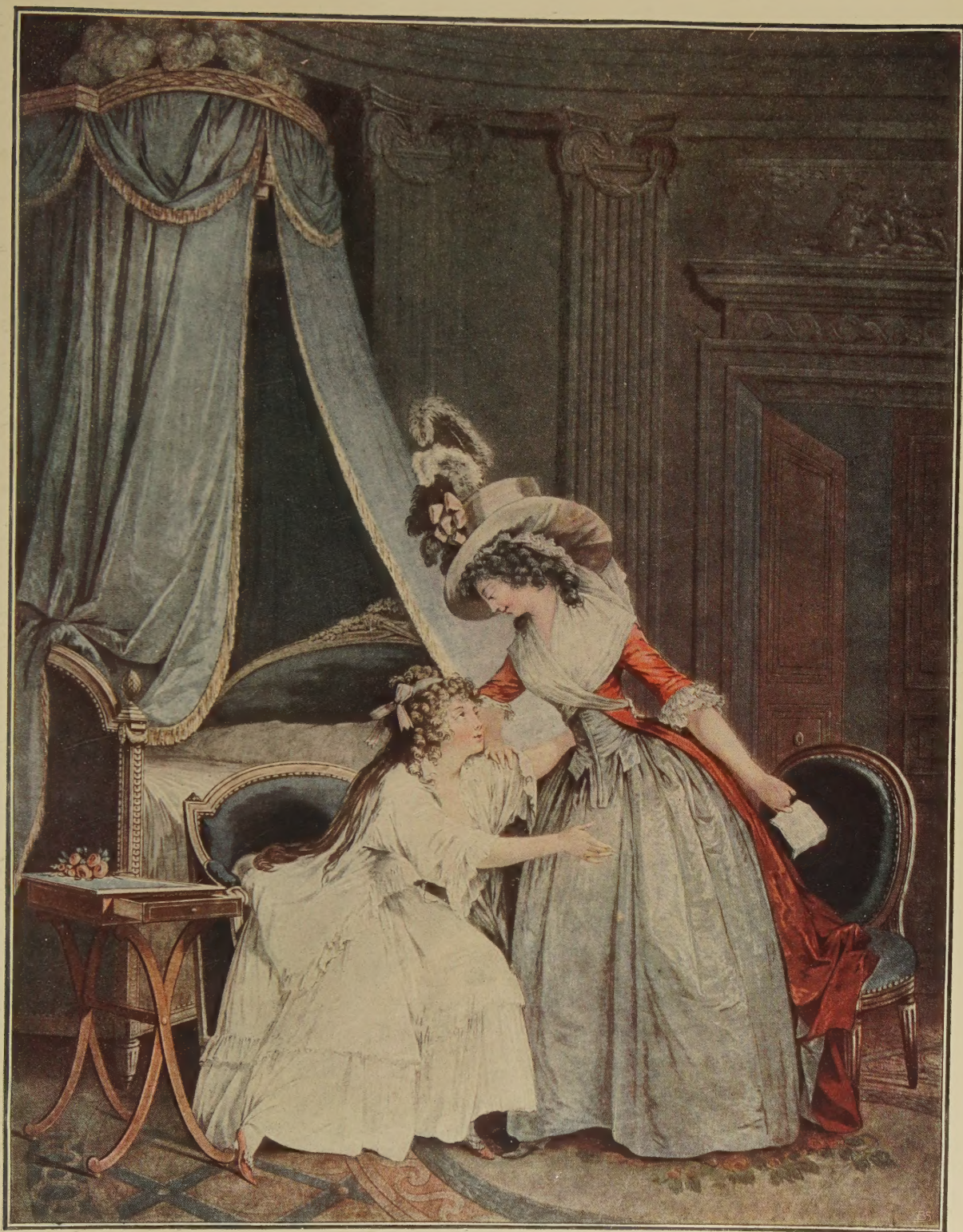
The following extract from Chaffer's book on Gold and Silver Plate aptly describes this fine specimen, which is in an excellent state of preservation :—

“Early Mazers had a rim above, and a small rim for foot below, being wide and shallow and generally having an inscription round the upper rim.” The rim of this one has the initials ‘P.M.W.’ engraved thereon. “The latter ones are generally deeper and often mounted on high feet. Inside, in the centre, there is usually a flat plate called the print or boss, often ornamented with a shield of arms or other design.” In this specimen it is a rose.

The date of this Mazer is probably about 1450, and it was secured privately from the family of a celebrated authoress.

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L'INDISCRETION
AFTER LAVREINCE
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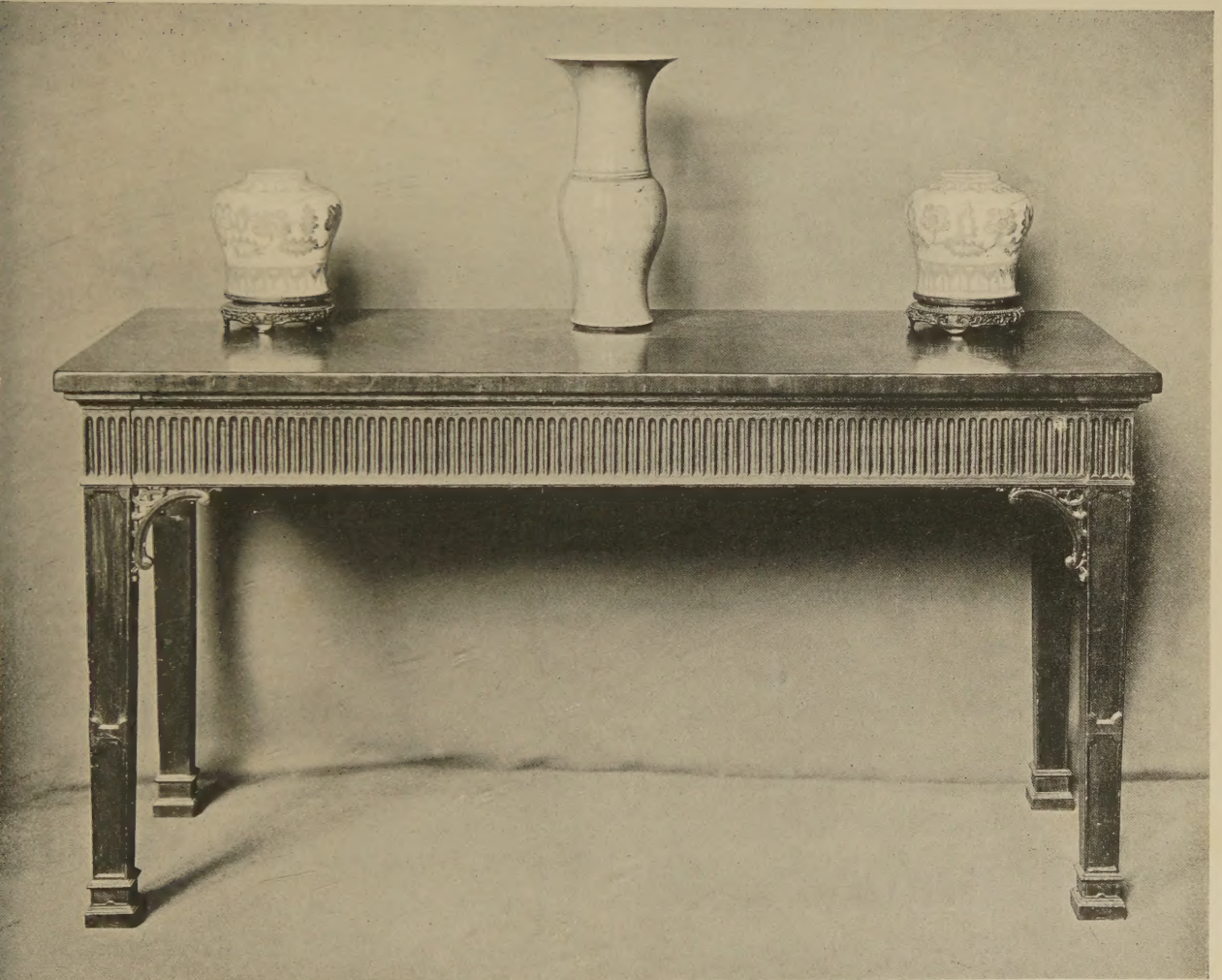


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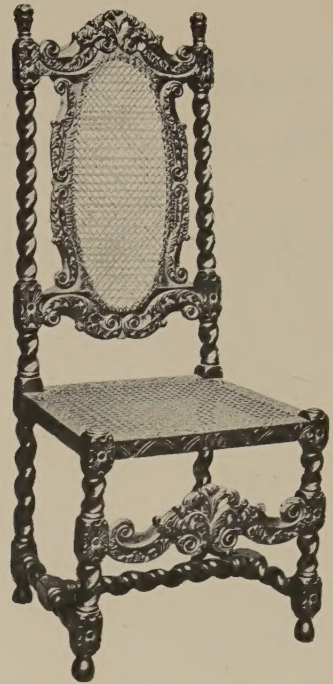
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March, 1913.—No. cxxxix.

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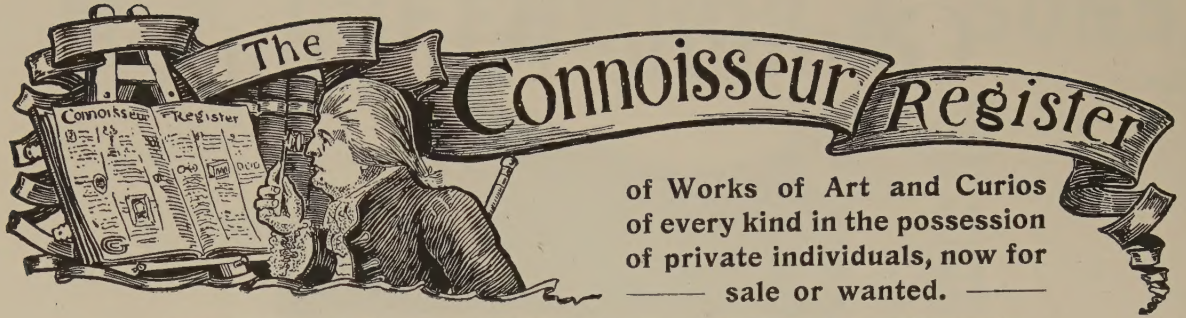
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The Register Columns will be found of great assistance in bringing Readers of "The Connoisseur" into direct communication with private individuals desirous of buying or selling Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms

for illustrated announcements from the Advertisement Manager, Hanover Buildings, 35-39, Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to "The Connoisseur" Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

Old Spanish Jewellery for sale.—Paste, Rose Diamond, Topaz, Amethyst, Pearl, etc. Very moderate prices to clear. Large collection. [No. R5,684]

Wanted.—Spode Felspar Porcelain, also Porcelain marked X. O. F. (impressed), with or without the word "Spode" or "Spode Felspar." Also wanted marked Swansea Tea Service. [No. R5,685]

Collectors are invited to communicate with Advertiser, who is working out a scheme to the advantage of all private collectors. Please mention your speciality. [No. R5,686]

For Sale.—Baxter Prints and Le Blond Ovals. [No. R5,687]

Fine Private Collection (Etchings and Engravings), Rembrandt, Dürer, Ostade, etc.; also fine Portraits. (No dealers.) [No. R5,688]

Coalport Dinner Service, for twelve, fluted pattern, painted black and gilt, with pearl dots. Price £20. [No. R5,689]

Jacobean Oak Settle, 6 feet, panelled back, perfect preservation. £6. [No. R5,690]

For Sale.—"Connoisseur," bound, from the commencement. Offers. [No. R5,691]

For Sale.—Pair of Sheffield Plate Wine Coolers. Price £10. [No. R5,692]

Wanted.—"Connoisseur," Volumes 18 to 28 (forty-four numbers). Particulars. [No. R5,693]

For Sale.—"Punch," Vols. 1 to 89. Excellent condition. Offers wanted. [No. R5,694]

Keys, Mediæval to Seventeenth Century. Small collection for disposal. [No. R5,695]

Autograph Letters and Signed Photographs of Celebrities, for sale. [No. R5,696]

A Staffordshire Jug, date 1800; holds ten gallons, circumference 33 inches. Colouring blue, green and red, on white ground. Oriental landscape decorations. [No. R5,697]

Pair of Oil Paintings, Portraits, dated 1751, in the original carved frames. [No. R5,698]

Wheildon Toby Jug for sale.—Offers. [No. R5,699]

Old Village Club Brasses.—Choice collection for disposal; also single specimens, named and mounted. Photos. [No. R5,700]

Pair Carved Oak Figures, five feet high (caryatid). Best period Renaissance. Brought from Roman monastery fifty years ago. Offers. [No. R5,701]

For Sale.—Davenport Tea and Coffee Service, thirty-six pieces, gold, blue and white, very decorative. £25. [No. R5,702]

The "Connoisseur," from the commencement, first eight volumes bound with indexes in red morocco, remainder unbound. What offers? [No. R5,703]

Life-size Marble Figure of Adrian (Roman Emperor), at one time in the art collection of General Augustus Andrews, of Velore, Bath. Enquiries invited. [No. R5,704]

Old Stained Glass Window, historical subject, 4 ft. 3 in. by 3 ft. 7½ in., representing one of the Edwards at prayer. Beautiful colour scheme. Can be seen in West End. Photo sent. [No. R5,705]

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OLD OAK PANELLING WANTED.

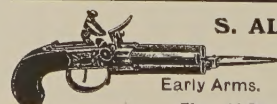
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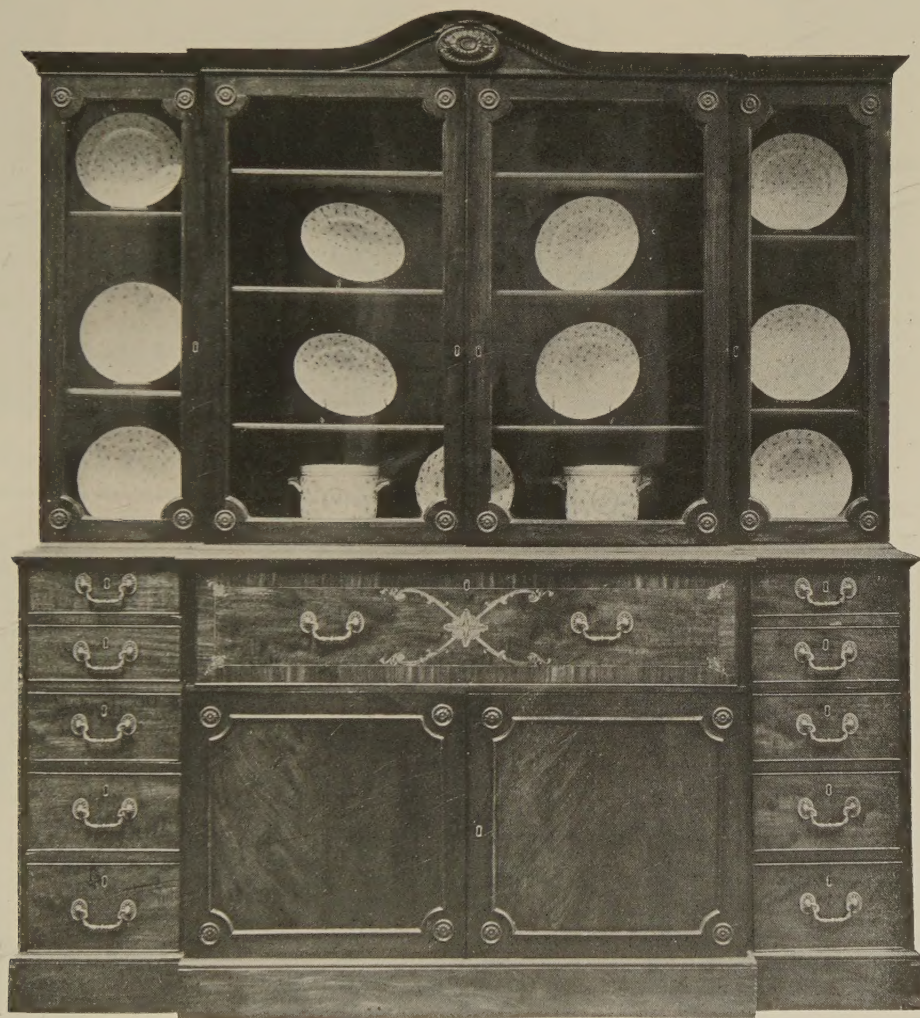
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The Connoisseur

THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY.)

Editorial, Advertisement, and Publishing Offices: Hanover Buildings,
35-39, Maddox Street, W.

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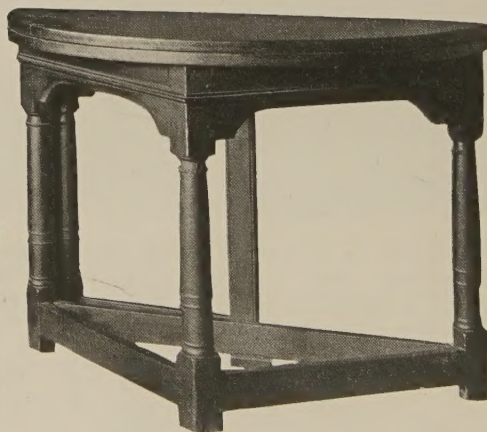
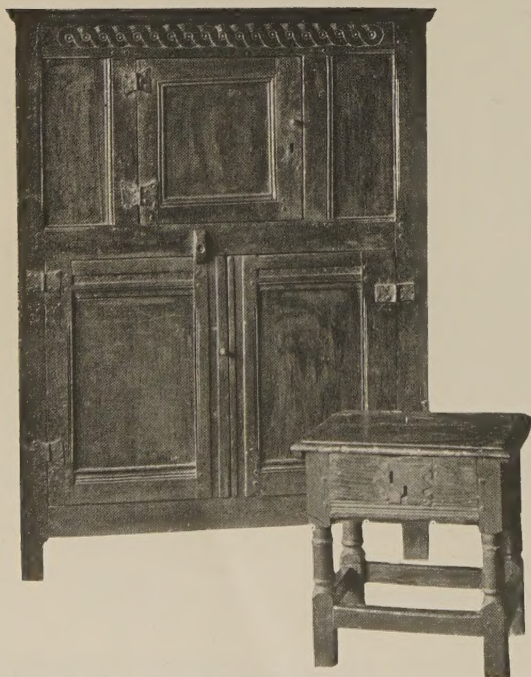
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March, 1913.—No. cxxxix.

VI.

The Connoisseur

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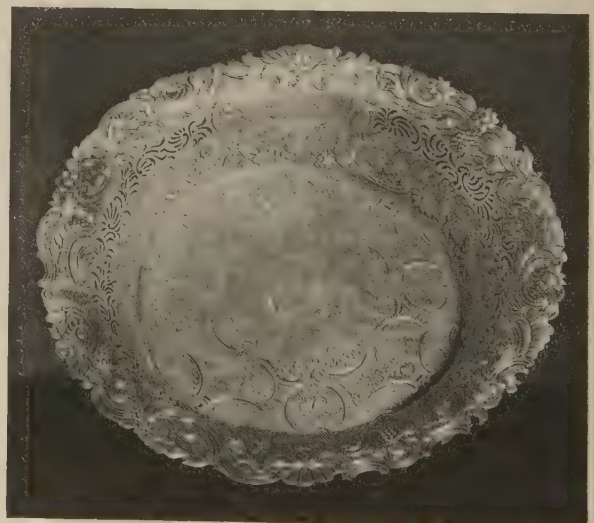
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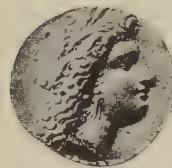
COINS OF ANCIENT GREECE



Tetradrachm of Alexander the Great
336—323 B.C.



Syracusan Medallion
Circa 410 B.C.



Stater of Metapontum with head of Ceres
Circa 300 B.C.



Edward III. 1327—1377



Henry V. 1413—1422.
Gold Nobles of Edward III. and Henry V.



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Crown of Oliver Cromwell. 1658

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EXPERTS

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: : The King : : :
ESTABLISHED 1772

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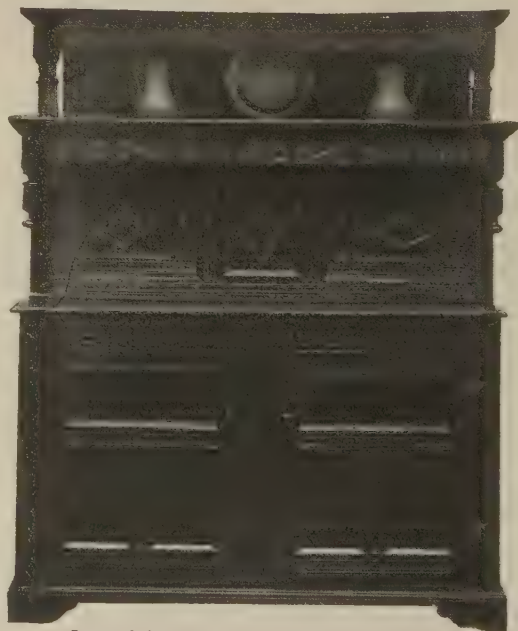
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63 THE NEW CARRON RANGE 77



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THE OLD CURIOSITY SHOP :: A Sight Worth Seeing
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The Connoisseur REGISTER Continued from Page IV.

For Sale.—Beautiful Old Mezzotint Engraving, "Miss Fordyce," by James Watson, after Sir Joshua Reynolds, first state, name in pencil. [No. R5,706]

Louis XVI. Clock, centre second, beautiful bronze female figure. £12. [No. R5,707]

Pair of Old Silver-gilt Stork Sugar Nippers, date letter, 1812. [No. R5,708]

Portraits in Pencil, Blacklead or Plumbago.—Wanted to purchase examples of the seventeenth and eighteenth centuries, particularly those signed by White, Forster, Foster, Faithorne, Loggan, Faber, Lens, and Vertue. [No. R5,709]

Fine Old Sheraton Sideboard, £21; **Old Sheraton Settee**, £9 10s. [No. R5,710]

Two Genuine Antique Charles II. Chairs and Stool for sale. [No. R5,711]

Chippendale Settee, £13; **Jacobean Dresser**, £12 10s. [No. R5,712]

Genuine Old Chippendale Bureau Bookcase, £32. [No. R5,713]

Antique Chippendale Table, 14 guineas; **Antique Chippendale Armchair**, £7 10s. [No. R5,714]

Genuine Antique Pearl Necklace for sale, £65. [No. R5,715]

Cromwell Half-Crown for sale.—Fine condition. What offers. [No. R5,716]

Collection of Lucas Mezzotints for sale.—Mostly proofs. [No. R5,717]

Wanted.—"Two Mills," by Hedley Fitton; "Wensleydale" and others by Short. [No. R5,718]

Thirty Years Collecting.—3,000 Old Engravings and Etchings illustrating *Dictionary of Engravers*, rebound in 8 volumes, with guards. Endless examples, including 13 Rembrandts, 8 Dürers, etc. Inspection at Liverpool. [No. R5,719]

To Collectors.—**Handsome Chess Table**, gold lacquer, ivory, mother-o'-pearl, ebony, from Pekin Palace. Photographs or inspection by appointment. [No. R5,720]

For Sale.—"Nature," by Lawrence, exhibited Glasgow International, 1901. 2,000 guineas. Fine examples by Crome, Turner, etc. See August number CONNOISSEUR. [No. R5,721]

Old Oak for sale.—Grinling Gibbon period. Photo sent. [No. R5,722]

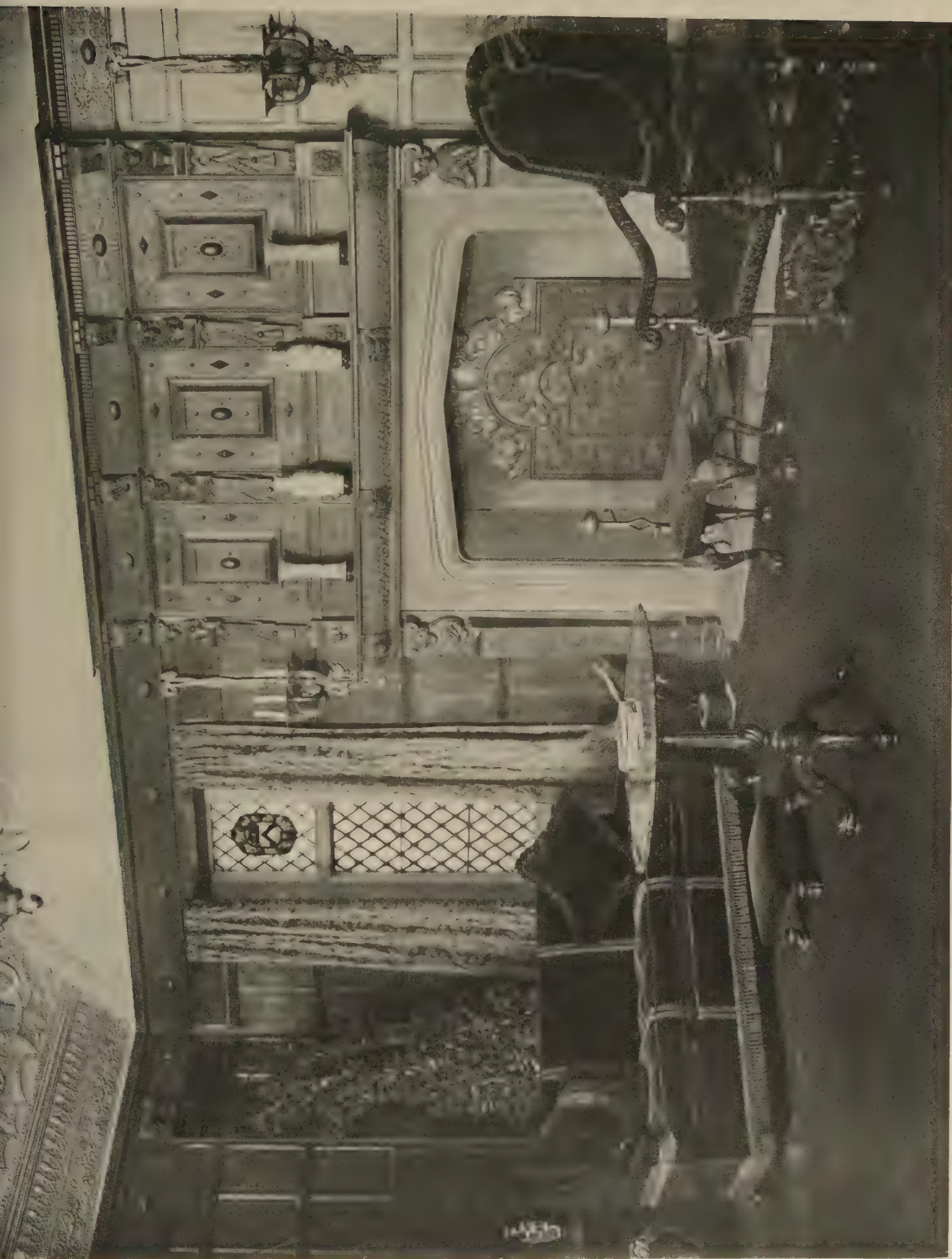
Auto-Piano for sale.—Perfect condition; cost £125. Will take half price. [No. R5,723]

Etchings by, and after, Mortimer, 1739-79.—Buy, sell, or exchange to complete set. [No. R5,724]

Whistler Lithographs (six), 6 guineas.—Hedley Fitton's *St. Emilion*, final trial proof. F. Short's *Yorkshire Dell* and *Flatford Lock*, fine proofs. [No. R5,725]

Tapestry, large, 6 feet by 5 feet, Japanese embroidered, beautiful landscape, perfect perspective, colouring and shading. Photo, etc., on application. [No. R5,726]

Continued on Page XXVI.



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of **MARCH, 1913.**

LARGE new consignments just arrived of **Japanese**
Curios, etc., including Fine Carved Ivory Figures,
Tusks, Boxes, etc. Fine Art Metal Vases, Cabinets.
Japanese Bronzes, Animals, Figures, Vases, etc. Satsuma,
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Wood Screens and Furniture. Japanese and Chinese
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(50 years established in Auctions of Chinese Curios)

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Despite the fact that as the years go by it becomes increasingly difficult to obtain Antiques, our present collection of Stuart Pictures and Relics, Old English Samplers, Old Italian Embroideries, Brocades, Velvets and Laces, Old Glass, Old

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The Contents of the Residence including:—Sets of Chip-
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A few lots of Silver and Plated Goods, small quantity of
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Will Sell by Auction
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**Monday & Tuesday, the 17th & 18th days
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Catalogues (ready March 10th) of the AUCTIONEER,
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The Connoisseur

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the King

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March, 1913.—No. CXXXIX.

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2—An important Set of six Mahogany Chippendale Standard Chairs and the three back Settee en suite, upholstered in scarlet morocco. Fine reproductions.



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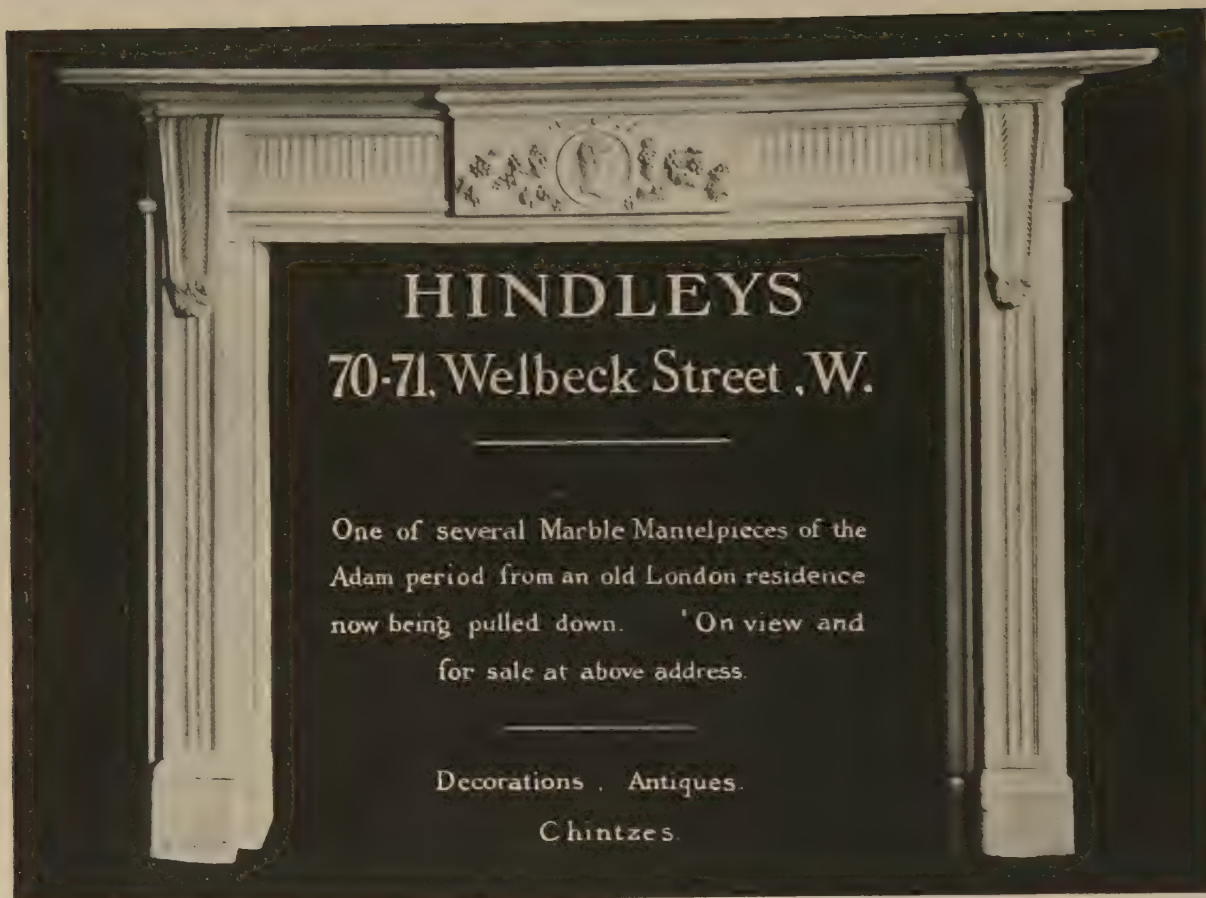


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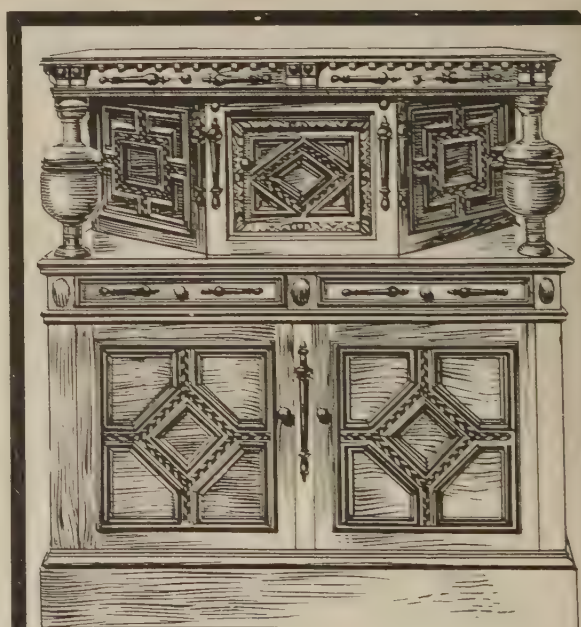
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These Cabinets have been used in the Throne Room of Holyrood Palace for many years during the annual residence of His Grace the Lord High Commissioner.

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March, 1913.—No. cxxxix.



Jacobean Oak Cabinet (In original condition)

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The Connoisseur

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original finishes.*

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Antiques to be found
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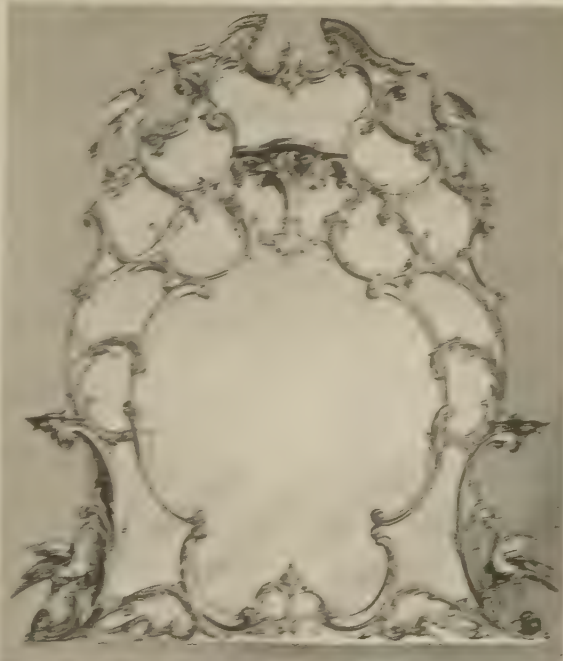


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18 in. high 12 in. wide.*

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Dean Swift's Teapot

INTERESTING personal relic of Dean Swift. Oriental
red ware teapot with bamboo shaped handle, having
curious old silver spout. With the teapot is a signed
and sealed declaration by the late Sir Arthur Clarke, dated
1854, giving the history of the teapot, which was given by
Dean Swift to Dr. Delaney, from whom it passed by will
to Mrs. Lefanu, a sister to Brinsley Sheridan. She, in
turn, gave it to Olivia, Lady Clarke. After Lady Clarke's
death, Sir Arthur Clarke gave the teapot, with the sealed
history, to their daughter Sydney, wife of the Rev. E.
Inwood Jones. It is offered for sale by

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Fine Chippendale Mirror in original
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N.B.—Make a Note of this Advertisement, show it to your Architect, as it may not appear again

The Connoisseur REGISTER *Continued from Page XIV.*

Chinese Panel Embroidery, 15 ft. by 11 ft., Terrace, Royal Palace, Emperor, Empress, and Ministers, richly embroidered gold thread and silk; 5 clawed dragons, animals, etc., on rich red cloth, lined. Very valuable. [No. R5,727]

Picture on Panel (Ruysdael), similar to illustration in February CONNOISSEUR. What offers? [No. R5,728]

For Sale.—Large Collection of Prints, many in colour, many portraits, mostly framed, silhouettes, miniatures, ivories, china, needlework panel. Will not be divided. About a thousand articles. North. Private Collector. [No. R5,729]

Three Vols. "Cook's Voyages," containing old engravings by Wollatt, etc. c/o THE CONNOISSEUR. [No. R5,730]

Bible (Breeches Version), 1606.—Barker, Waterloo Medal, Grenadier Guards. Offers wanted. [No. R5,731]

For Sale.—Waterford and Cork Decanters. [No. R5,732]

Old Violin for sale, labelled "Antonius Stradivarius Cremona facibat Anno 1690." Beautiful tone. Excellent condition. Price £100 (London). [No. R5,733]

Magnificent Old Brass Alms Dish, 17th century, for sale. Price £25 (London). [No. R5,734]

GLASS Finest Selection of Old English Glass in West of England. Rare Drinking Glasses, Bristol and Nailsea Glass, Old Flower Paper-weights, etc.

GENUINE YARD OF ALE GLASS. THREE UNIQUE BRISTOL GLASS FIGURES. *Photos and particulars on application.*

DAVIS & DAVIS, Antique Furniture Galleries, WESTON-SUPER-MARE

March, 1913.—No. cxxxix.

A Beautiful Painting of a Shepherdess, by Francois Boucher (4 ft. by 3 ft. 6 in.) for sale. London. [No. R5,735]

Restoration of Old Masters.—Gentleman, aged twenty-six, trained by Messrs. Agnew's restorer, desires re-engagement. Highest testimonials. [No. R5,736]

Twelve Le Blond Prints for 13s. [No. R5,737]

Wanted.—Battersea Patch-Boxes, with Views of Bath. [No. R5,738]

Beautiful Amboyna Oval Table, 4 ft. 8 in. by 3 ft. 10½ in., by Gillow, Lancaster, 1842. Cost of making 44 guineas. Offers. [No. R5,739]

Continued on Page XXVIII.

For Sale at Special Low Prices

A fine collection of Roman and Grecian Pottery and Glass, in all about 150 pieces. A small collection of Decorated Police Truncheons and Pit Staves. A fine Oil Painting, half-length portrait of The Duke of Wellington, by Count D'Orsay. Water-colour Sketch of a Lady's Head, by Sir T. Lawrence. Oil Painting, a Rocky Landscape, by A. Nasmyth, 1834. Painted Oak Panel, probably a Rembrandt. A complete set of nine Engravings in excellent condition, after Refail, by Joannes Valpato.

Genuine Antique Oak Furniture in Original Condition my speciality. PHOTOS ON APPLICATION.

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The Connoisseur REGISTER Continued from Page XXVI.

Toby Jugs.—Genuine old, for sale. [No. R5,740]

Staffordshire Figures, various Pottery.—Lists, photos. [No. R5,741]

For Sale.—Genuine Antique Mirror, richly carved and gilt foliage and flowers on wood, well carved and in good condition. Size 7 ft. by 5 ft. 9 in. Photograph sent. [No. R5,742]

For Sale.—Chippendale Chairs, matching Settee, page 106, January CONNOISSEUR (more carving), two honeysuckle design, and others. Early Sheraton Sideboard, Side Tables, six Chairs. William and Mary Bureau. Old China. [No. R5,743]

Wanted.—Few Genuine Stuart or Orange Chairs, not necessarily alike, suitable dining-room. Full particulars to [No. R5,744]

Rare Old Chelsea Figure for sale, perfect; also Spode Tea Service, blue and white, marked. [No. R5,745]

Chinese Snuff-Bottles.—Collection over 200 for sale privately. [No. R5,746]

Collection Japanese Tsuba, etc., for sale. [No. R5,747]

Japanese Netsuké.—Large collection for disposal privately. [No. R5,748]

FAIRBANK, Torquay

COX & SON are instructed to sell by auction on Wednesday, March 5th, the Household Furniture and Effects, the property of H. Calthrop, Esq., including exquisitely carved Oriental Cabinet, beautifully carved Blackwood Bombay Table and Plant Stand, carved oval Table with enamelled tray centre, Japanese Lacquer Cabinet, carved ivory scale model of "The Taj," choice carved Ivories, Chinese and Japanese China, Silver, Bronze, and Marble Ornaments. Choice sporting trophies, including heads and horns of Moose (very fine) Urial, African Koodoo, Cape Bullock, Barking Deer, Virginian Deer, Gooral, Indian Black Buck, Ovis Ammon, Thibetan Napu, Ibex, Trans Indian Markhor, Tigers' and Deers' heads. Fine case of Indian Birds, Burmese models, various swords and other weapons. Catalogues, price 3d., may be obtained of the Auctioneers, 8, Strand, Torquay, and Victoria St., Paignton

Japanese Inro, etc.—Small collection for sale privately. [No. R5,749]

Old Carved Oak Court Cupboard, £10; and five Rapiers. [No. R5,750]

To Collectors.—Several numbers of *La Lanterne*, by Henri Rochefort, 1868, and numbers of *The Tomahawk*, for sale. [No. R5,751]

A Group of Old Dresden China, "Cupids sharpening Arrows on a Wheel," and an old Dresden Cup, R. For sale. [No. R5,752]

For Sale.—Some Old Masters; also early sixteenth-century Oil Painting. [No. R5,753]

Some Old English, Continental, and Chinese Porcelain for sale.—No dealers. [No. R5,754]

Netsuke.—A collection of about seventy. £27. [No. R5,756]

Chinese Lacquer Work-Table, ivory fittings, original silk bag. £6 for quick sale. [No. R5,757]

Genuine Jacobean Chest, four drawers, 40 in. by 34 in. by 24 in. Handsome. £12 to quick buyer. [No. R5,758]

A large Collection of Early Old Sheffield Plate, 1750-1790, for sale. Pierced and plain. Every piece a work of art. To be seen in London. [No. R5,759]

By Order of the Exors. of Mrs. WHITWELL, deceased, "Cato Cottage," Esher, Surrey.

MESSRS. GARROD & WATSON

(Having disposed of the lease) will SELL BY AUCTION on the premises,

On TUESDAY, March 4th, 1913, at 1 o'clock,

the Contents of the Residence, including several Choice Pieces of Chippendale and Sheraton Furniture, Queen Anne Walnut Chest of Drawers, Boudoir Grand Piano, Pictures, Books, &c.

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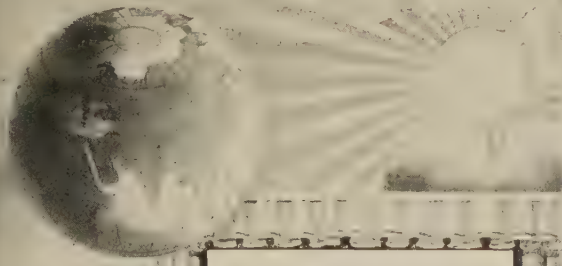
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Speciality this Month.—Very Fine Queen Anne Cabinet, with shelves enclosed by pair of panel doors, which are elaborately inlaid in Kingwood (also on reverse side). The sides are similarly inlaid. On stand, with twisted legs and stretcher, the whole genuine and a wonderful specimen of Cabinet-making of the period. Height, 64 ft. Width, 34 ft. Depth, 2 ft. Price 65 Guineas. 50 YEARS' REPUTATION.



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The Antiquary
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NEAR OLD STANN'S
FOR HONEST OLD GOODS

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A 6 ft. 6 in. Hepplewhite Mahogany
Sideboard, with one drawer, shaped
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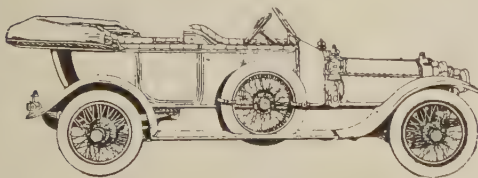
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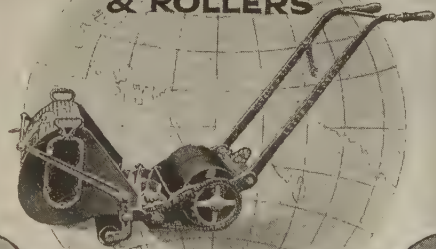


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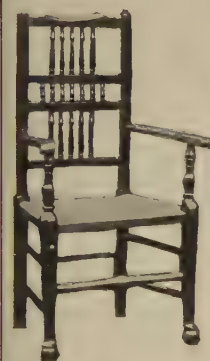
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Prints

Mr. Fritz Reiss's Mezzotint Portraits by C. Reginald Grundy

Part III.

To adequately describe a collection like that Mr. Fritz Reiss's would entail an extended survey of the whole field of British mezzotint portraiture—a de-
 tiful task in itself, but one unfortunately debarred me, for much
 the ground has already been covered by previous writers in the *CONNOISSEUR*, most of the plates which constitute Mr. Reiss's chief measures have been already illustrated. Hence at the beginning of my article I myself burdened with the consciousness in the desire to avoid subjects already treated my account of the collection has done out scanty justice, and I have omitted as much that is worthy of mention as what I have recorded. I will begin with a brief mention of some of

these omissions. There is William Doughty, the pupil of Sir Joshua Reynolds, who, if he derived little benefit in painting from his master's teaching, at least imbibed enough of his feeling to produce that sentient

mezzotint of his, *Dr. Johnson*, now one of the most sought after of men's portraits, which is here in company with his fine *Admiral Keppel*. Gainsborough Dupont is represented with the *Queen Charlotte*, after his uncle, Richard Earlom by about a score of characteristic examples, while J. Jacobe, G. Marchi, G. Spilsbury, Charles Spooner, and Caroline Watson are all shown in choice examples. Of John Jones there are some of his most attractive plates after Reynolds and Romney, and of James Walker his beautiful



LADY ACLAND AND CHILDREN
BY SAMUEL COUSINS, AFTER SIR THOMAS LAWRENCE



THE LITTLE COTTAGER

BY CHARLES TURNER, AFTER THOMAS GAINSBOROUGH

Miss Frances Woodley and *Lady Isabella Hamilton*, and the portrait of *Robert Burns*. But in writing of Walker I am introducing a mezzotinter who flourished well on into the nineteenth century, and there are many earlier engravers of whom I have still to write; first, however, mentioning Walker's contemporary, Henry Meyer, equally distinguished for his stipple-work as for his mezzotint, who is illustrated with his charming *Boy with Kitten*, after W. Owen, perhaps not the most valuable of his several examples in the collection, but one of the least generally known.

When the nineteenth century opened mezzotint was

still at its zenith, though mezzotinters were financially in low water. Valentine Green was drifting into bankruptcy; John Raphael Smith, though still engraving, was reducing his staff of assistants preparatory to his retirement into the country; and two of the most capable of those assistants, now working on their own, were finding that independence brought with it much unprofitable labour and little increase of affluence. These two were the brothers William and James Ward. In Mr. Fritz Reiss's collection William Ward is hardly seen at his best; his brother, on the other hand, is finely represented in all the phases of

Mr. Fritz Reiss's Mezzotint Portraits



INTERIOR OF A COTTAGE

BY CHARLES TURNER, AFTER THOMAS GAINSBOROUGH

s mezzotint art. My own sympathies somewhat
incide with this arrangement, for I hold the younger
an the better of the two, and shrewdly suspect that
William was far more deeply indebted to him than is
generally supposed. In urging this view I have twice
suffered the courteous censure of Mr. Malcolm C.
Laman, first in his delightful book on *Old English*

Mezzotints, and later in the new edition of Mr.
Whitman's *Print Collector's Handbook*, the utility of
which he has doubled by the large amount of addi-
tional information he has incorporated. My offence
is that I claimed for James Ward, on his own
authority, the plates of *The Travellers* and *The
Cottagers*, and some of the delightful renderings of



A VISIT TO THE GRANDFATHER

BY E. DAYES, AFTER J. R. SMITH

child-life after Morland engraved about the same period. I cheerfully bow to Mr. Salaman's authority as a print expert, but this is less a matter of expertism than of evidence. The testimony in favour of the claims of James Ward is set forth in my *Life* of that artist, and in an article of mine which appeared in *THE CONNOISSEUR* for July, 1909. Mr. Salaman

combats this with the statements that James being vain and his brother generous, the latter allowed the claim to pass unchallenged, his reputation standing so high that he could afford to let his imprint on the disputed plates speak for itself. Further, he compares me with "people who will not allow . . . Shakespeare to have written his own plays." Now

Mr. Fritz Reiss's Mezzotint Portraits



THE FAIR NUN UNMASK'D

BY JAMES WILSON, AFTER HENRY MORLAND

Mr. Salaman's position, as I understand it, is somewhat analogous to those critics—if any now exist—who accept Shakespeare as the author of those various apocryphal plays like "Sir John Oldcastle" and the "London Prodigal," simply because the poet's name is printed on the title-page as author. Imprints cannot be accepted as a decisive authority. James Ward's original plate of the *Fern Burners* bears the legend that it is by J. R. Smith, after Morland; his

Lord Ashburton, etc., in the early states, is said to be after Lawrence instead of Reynolds; while the late Alfred Whitman did not hesitate to transfer eighty-six plates, inscribed as the work of S. W. Reynolds, to Cousins, on the latter's unsupported statement. As to Mr. Salaman's other contentions, James Ward's vanity may be acknowledged. But it was not the kind of vanity to lead him to claim another man's work, nor did he need to borrow from his brother's reputation;

his own, when he made the claim, was far the greater of the two. This was in 1807; he had then "put aside the scraper to devote himself almost entirely to the brush," and was merely looking back with pleasurable pride on his past achievements. Mr. Salaman—possibly through a printer's error—makes the date of this abnegation later by ten years. The point is an important one. If the writer is under the impression that the engraving of James Ward's sixty or seventy mezzotints was spread over a continuous period of twenty-five years, he may be for

thinking that at the beginning of the time his art was still immature, and regarding him as then being under his brother's tutelage. Take away ten years from the time, of which at least half was devoted to painting, and one sees that, even from the beginning, he must have been a proficient and rapid worker. One suspects that he owed far more of his craftsmanship to J. R. Smith than to his brother, and that the conduct of the latter hardly bears out Mr. Salaman's tribute to his generosity. James had been working for Smith over twelve months when William took him over as apprentice. The elder brother, nevertheless, exacted from the younger a year's extra service as payment for his tuition, which he was careless in giving, leaving him alone in his lodgings for weeks at a time. In 1786, by which time James had been learning his craft for four years, J. R. Smith discovered his abilities and utilized him as an assistant along with William. Exceptionally quick at learning—he taught himself



THE OYSTER WOMAN

BY P. DAWE, AFTER HENRY MORLAND

painting in six months—he declares that he was a finished craftsman in 1788; between then and 1792 all his work, with the exception of what he did for J. R. Smith, was published under his brother's signature. Is it unreasonable to believe that some of these plates were practically the production of the younger man? James's after career supports the inference. Directly he had finished his apprenticeship, Simpson, the publisher, gave him commissions for similar subjects, his own *Rocking Horse* and *Rustic Felicity*, which show in the technique

of the engraving as finished craftsmanship as any of the disputed plates. Two years later—in 1794—he was appointed mezzotinter to the Prince of Wales; his brother had to wait until 1813 for the same distinction. Before the end of the century he had ousted William from his position of principal engraver to Hoppner, and had the pick of that artist's works. Hoppner ranked him as the greatest mezzotinter of the day, and promised to secure his election as Associate Engraver to the Royal Academy if he would consent to put up for election. James declined, as it would debar him from becoming a full Academician, engravers not being eligible for the higher distinction. At about this time William was soliciting from his brother a junior partnership in the publishing firm which the younger brother had started; he himself was not destined to be elected an A.R.A. until 1813, when he secured that distinction largely, one would suppose, through the younger brother's influence, to

Mr. Fritz Reiss's Mezzotint Portraits



MONS. MASSON, "THE TENNIS PLAYER"

BY ROBERT BROOKSHAW, AFTER J. H. MORTIMER

hom in the meanwhile had been accorded the task of supporting the widowed mother of the two men. I am not recording these facts to depreciate William Ward's abilities, but only to show that Mr. Salaman's picture of him in 1807, as a generous elder brother benevolently extending the ægis of his high reputation over a less distinguished aspirant for me, is — to say the least of it — not in entire accordance with the actual state of affairs.

Mr. Reiss's collection contains eight or nine examples of James Ward, which in point of period cover practically the whole of his career. The most valuable of these is a magnificent impression of the rare plate, *Mrs. Michael Angelo Taylor as "Miranda,"* the only copy I know possessed of a margin. This work was never published, but two states of it are known to exist, for on Lord Cheylesmore's copy, now in the British Museum, the late Mr. Alfred Whitman

discovered part of a scratched inscription, the major portion of which had been cut away, which set forth that the plate was "Engraved by J. Ward." Readers of my *Life of Ward* will remember that, owing to some misunderstanding, the copper was taken from him and an attempt made to induce another engraver to make some "whimsical alterations" which would have spoilt the plate. One may suppose that this quarrel is the cause of practically all the few known impressions from the plate being bereft



WRIGHT OF DERBY

BY JAMES WARD, AFTER WRIGHT OF DERBY

of their margins, the mutilation being effected to remove the name of the offending engraver. Mr. Reiss's proof has escaped as being before the inscription; it is not unlikely that it is the identical copy which Ward had in his house at Newman Street. From the engraver's descendants came the portrait of *Wright of Derby*, after himself; the interesting engraver's proof of *Lord Ashburton*, *Lord Shelburne*, and *Lord Barré*, and the fine first state of the *Centurion Cornelius*, taken from Rembrandt's picture in the Wallace Collection, now known as the *Unmerciful Servant*. The plate was a commission from Michael Bryan, who owned the picture, and was always regarded by Ward as his finest work, though the criterion of the sale-room does not endorse his predilection. More to modern taste is his earlier production, variously inscribed as *Sunset: A View in Leicestershire*, or *A Boy employed in burning the weeds*, according to whether the publication date is 1773 or 1779. Mr. Reiss's copy has the earlier date, but is in the rare state before any title. Another interesting

plate is James Ward's own portrait, a work which I was induced, on the strength of family tradition, to catalogue as being after John Jackson, R.A., Ward's son-in-law. Since then, however, I have seen a pencil drawing by Ward himself, apparently the original study for the portrait, which rather induces me to adopt the more generally accepted theory that the engraving is an original work by Ward. It was probably executed about 1820, a period when the failure of his Waterloo picture induced the artist—with little

pecuniary success, however—to try and secure commissions for painting portraits and subsequently mezzotinting them. This and the *Dr. Busfield* were his last plates.

Mr. Reiss has generally limited his collection to portraits, a choice which eliminates all William Ward's delightful reproductions after Morland from its scope. But this accomplished craftsman is shown in some of his works, among which are an interesting engraver's proof of *Miss Bowles*, after Reynolds; the same artist's *Fortune Teller* and *Earl of Carlisle*, and a choice proof of *Henry Beaufoy*, after Gainsborough.

A worthy though younger rival of the brothers Ward was Charles Turner, who, born in 1773, missed contact with the earlier generation of the great eighteenth-century portrait painters; nevertheless, some of his finest plates are executed from their work, among which must be ranked *The Little Cottager* and *Interior of a Cottage*, after Gainsborough, and his reproduction of the charming *Miss Bowles* of Reynolds. Illustrations of the two former are reproduced, but

Mr. Fritz Reiss's Mezzotint Portraits



THE SHEPHERDESS

BY J. GROZER, AFTER R. WESTALL, R.A.

the latter must be omitted, as the subject has already appeared in THE CONNOISSEUR; for the same reason one cannot include a state of the engraver's magnificent rendering of Keats's *Lord Byron*. This state is one of the finest transitions, reproducing the breadth and length of the original with great power. Less attractive from the artistic standpoint is the engraving of *Napoleon on the Bellerophon*, after that formerly overrated painter, Sir Charles Eastlake. The work, however, commands a unique interest as being, perhaps, the most faithful likeness of the emperor we possess; the great Frenchman being accustomed to have himself painted, not as he was, but as he wished to appear. Mr. Reiss has an early impression of that charming plate, *The Masters Arbuthnot*, after Lawrence. Turner's great contemporary, S. W. Reynolds, is less strongly represented, though some of his animal subjects, after *Arthote*, and his interpretation of one of Sir Joshua's dog portraits, are fine pieces of scraping. Until comparatively recently the reputation of Reynolds was overshadowed by that of his well-known pupil, Samuel Cousins, whose later work—brilliant, but hard and superficial—commanded popular admiration. In this reinforced mezzotint with stipple line and etching, a combination which our present-day taste regards as legitimate, and now it is only in his earlier works—that he executed in practically pure mezzotint—that he is greatly sought after by collectors. His first important plates, after he parted company with S. W. Reynolds, were *Lady Acland and Children* and *Master Abbot*, both after Lawrence, and both engraved in

1826; these, with *La Surprise*, after Dubuffe, engraved in the following year, mark the high-water mark of his achievement. Of the first-named Mr. Reiss possesses two choice impressions, one being in the rare state before the border was added, while early proofs of the two other plates, together with a score or two of examples of the best of the engraver's subsequent works, are included in the collection. Cousins had natural abilities, probably not exceeded by those of any of his

predecessors, but his talents were used to debase mezzotint, by the introduction of alien methods, into that hybrid form now generally styled Cousins's mezzotint, which is not mezzotint, line, or stipple, but a combination of all three. Its advantage was that it permitted the substitution of steel plates for copper, and so ensured a far larger number of impressions than could be struck from the softer metal. Cousins's genius contributed largely to the popularity of the method, and he attained in it a meretricious brilliancy which partly compensated for the lack of depth and refinement. He should not be too severely blamed, however, for his innovation; his patrons demanded it. Had he only practised the legitimate method, he would probably have died in a workhouse, as did David Lucas, his fellow-pupil under S. W. Reynolds.

In pursuing the careers of Reynolds and his pupils one has neglected to notice the work of some of his contemporaries and predecessors, seen to advantage in the collection. One of the earliest of these is Philip Dawe, not to be confused with his son George, who, like him, was both a painter and engraver, and also a close friend of the Morland family. Philip is

The Connoisseur

said to have been a connection of Henry Morland, and some of his best plates were executed after the latter. Among those belonging to Mr. Reiss are unlettered proofs of *The Oyster Woman* and *The Laundry Maid*. Another subject after the elder Morland is *The Fair Nun Unmask'd*, by that little known engraver, James Wilson. The plate was published by Robert Sayer, but the omnivorous John and Josiah Boydell appear to have secured it, and in their catalogue of 1803 impressions are priced at 2s. 6d. each. Wilson was an extensive copyist of other men's plates, but this fact was probably less owing to his want of talent—for in his *Fair Nun* he shows craftsmanship of no mean order—than to a lack of capital, for it must be remembered that during the eighteenth century—the earlier part especially—the most successful engravers had to publish their own works to a large extent, and so were able to avoid falling into the hands of the hack publishers. Another engraver who appears to have been somewhat similarly circumstanced was Robert Brookshaw, whose plate of *Monsieur Masson*, "*The Tennis Player*," after

J. H. Mortimer, is a brilliant piece of scraping. In many cases these engravers, whom we now loosely class as minor, suffer from their plates—worked to death by the publishers—being represented by worn impressions; and it is only in collections like Mr. Reiss's, where nothing is admitted that is not in pristine condition, that one gets a fair idea of their handiwork. Of Joseph Grozer practically the only record is to be found on the publication lines of his plates, which show that he must have begun practising his art a little earlier than J. R. Smith, and continued working until practically the close of the eighteenth century. Mr. Reiss possesses his *Miss Frances Harris* and *Lady Dungannon*, after Reynolds, and Romney's *Lady Charlotte Legge*, all prints that have made their mark in the auction room. Less hackneyed and equally characteristic is his broadly treated rendering of Westall's *Shepherdess*, which has accordingly been selected for illustration. Another attractive print which does not come under the heading of mezzotint portraiture is *A Visit to the Grandfather*, after J. R. Smith, who was equally facile with the brush as with the scraper.



BOY WITH KITTEN

BY HENRY MEYER, AFTER W. OWEN



EARLY PORTRAIT OF QUEEN VICTORIA
FROM A MINIATURE

Coins and Medals

Forrer's "Dictionary of Medallists" Vol. V.* (Reviewed)

THE new volume (vol. v., R-S) of Forrer's *Dictionary of Medallists*, now before us, offers humiliating evidence of the immense superiority of the Fifteenth and Sixteenth century medallists to the modern exponents of the art. Of course there are exceptions. The best work of Roty, for example, which gets sympathetic and ample notice in the present volume, not only lifts him into the front rank of contemporary medallists, but would hold its own even in comparison with most of the Quattrocento Italians, though lacking the spiritual charm of the supreme masters. The only modern for whom even this saving clause would not be necessary is our great countryman, Alfred Stevens, whose name, singularly enough, finds no place at all in the volume. The omission is remarkable, and much to be regretted. Stevens

his equally fine coloured design for a majolica plate, exhibit all the essential characters of the art, though they do not, of course, come under that category. Doubtless, Mr. Forrer will supply the omission in a future edition, and introduce us, both by text and illustration, to other examples of the master.

We have spoken of the early Italians, and the fact that Riccio, Spinelli, Sperandio, Sansovino, and Romano are all included in the volume gives it an importance all its own. The St. Jerome of Riccio, an oblong bronze plaque in the Dreyfus collection, is an admirable production. The figure of the old scholar-saint is a pathetic blending of asceticism, intellectuality, and spiritual fervour, and the accessories of the composition are beautifully balanced. A larger plaque in the same collection, *The*

Entombment of Christ, is marked by strong characterisation, easy grouping, natural and spirited movement, and carefully studied detail. The portrait model of himself, believed to be from his own hand, presents to us a powerful—almost negroid head, covered with a mass of close-cropped curly hair.

The illustrations to the article on Sperandio of



VIENNESE LAUNDRY-MAID

BY ANTON SCHARFF

* *Biographical Dictionary of Medallists*, by L. Forrer. Spink & Son, Ltd. 30s. per vol.



JOAN OF ARC BY L. O. ROTY

Mantua [1425—(?) 1495] show this artist at his best and worst. His medallion of Federigo Montefetro is a poor thing, hardly better than a tradesman's token; but the bust of Count Grati is full of nobility, and marked withal by a simple strength of treatment which leaves

was Jacopo Sansovino (1486-1570), of whom, however, Mr. Forrer tells us little. Sansovino's best work lies, indeed, in the more important fields of sculpture and architecture; though his plaquettes, as might be expected, are in the first rank. Beautiful beyond expression



JOAN OF ARC BY L. O. ROTY

nothing to be desired. Mr. G. F. Hill finds Sperandio "pretentious and vulgar" in many of his pieces, and complains of his work as careless, "not only in sheer erroneous drawing, but also in roughness of execution." Spinelli belongs to the same period as Sperandio, and, in spite of a lack of imagination and certain deficiencies in technique of draughtsmanship, is regarded by Bode as worthy to rank as a portrait-modeller beside Antonio Pisano. Spinelli was a prolific artist, who sought much of his inspiration in the antique, from whence, also, the designs for the reverses of many of his medals were taken. Some of his portraits (there are upwards of twenty reproduced



MRS. HUNTINGTON

BY T. SPICER-SIMSON

is the high relief which has been chosen for illustration, a plaque of the Ascension, which shows the Christ surrounded by winged Innocents—charming little figures, one of whom is presenting to the Saviour the cup which He was to "drink in His Father's kingdom." Sansovino was the architect of the Library of St. Mark and of the Palace Cornaro at Venice, and his eminence in his own day may be gathered from the story that, on the imposition of a certain tax, he and Titian were the only persons to whom the Venetian state granted exemption.



CAMILLA RUGERI
BY G. A. SIGNORETTI

in Mr. Forrer's volume) are extremely fine, not the least pleasing being the bust of Nonina Strozzi, the study of which might have given their inspiration to the Pre-Raphaelite Brotherhood.

A later and a greater artist

Last of the names above cited is Romano, perhaps the greatest of the group. There is a subtle beauty and a tenderness of sentiment in his mature work which is



NONINA STROZZI
BY NICCOLO DI FORZORE SPINELLI

Forrer's "Dictionary of Medallists"



SIR RICHARD SHELLEY, 1577



BY BERNARD RANTWIC

where else to be found in the medallic art of the time. His women are etherealised, and his men are gentlemen in the true and primal meaning of the word. The Sforza Borgia, with wings appended, would make an excellent model for the Angel of Peace; and the Julian II.—"Papa terribile" of history—is a genial monk carrying a fortunatus's purse of good tidings under his brown sock. How delicately shaded, how dainty, how full of childish grace and innocence is the reverse of the Sforza medal, a bound and adfolded cupid under a tree! There is more



ENGELKEN TOLS

BY STEPHENS OF HOLLAND

medallions, yet his best work is only mediocre. We could have dispensed with half of the illustrations could their place have been supplied by examples of the work—say of the Sesto family, or of Sanguirico, of whose portrait medallions Mr. Forrer speaks in high praise; or, again, of Giorgio Rancetti, who seems to have been more at home in his portraits than in the designs for the reverses of his medals. Rancetti's bust of Clement VIII., which forms the obverse of the Civita-Vecchia medal, has sterling merit. A larger number of examples of Ruspigiari's work would also have been



NAVAL REWARD, 1653
BY THOMAS SIMON

than mere sweetness in this charming design. Underlying all is the strength of a great artist, and a tenderness only to be found in strong and noble natures.

Francesco da Sangallo, a somewhat later man than Romano, is also fully dealt with in the volume, and there are ten good illustrations of his

acceptable. His portrait medallions of himself, and an extremely fine bust medallion of a lady, whet our appetite for more.

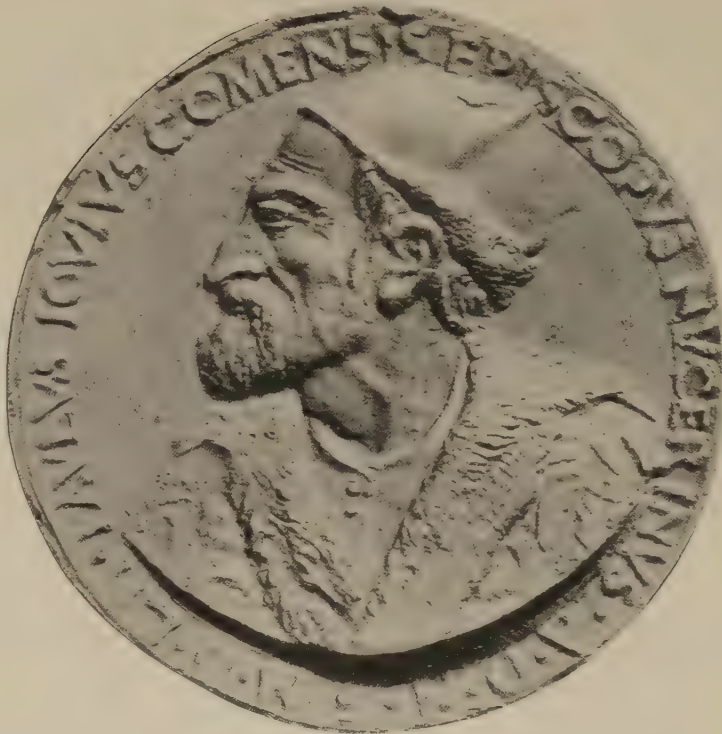
The other medallists of the Renaissance, not Italian, dealt with in the volume, are numerous, and probably Mr. Forrer has captured almost every name that has come



NAVAL REWARD, 1653
BY THOMAS SIMON

down to us. Hans Schwartz, the Augsburg artist, receives full and worthy treatment, and blocks of some of his most famous works have been pressed into the service of the text. Of these, the Hans Burckmayr pleases us most, though the Pentinger medal is full of character and fine drawing. Then there is Bernard Rantwic, also a German, but whose chief work was done in London. Among his productions is a charming portrait medallion of Sir Richard Shelley, an ancestor of the famous poet, a specimen of which fetched £28 5s. od.

in the Murdoch sale. The same country and period produced the Berlin medallist, Heinrich Rapusch, and the Mecklenburger, Hans Reimer, both distinguished exponents of their art. Mr. Forrer speaks slightly of Rapusch's medal of John George of Brandenburg and Consort, but, we think, without sufficient reason. Probably he is speaking from a knowledge of the medal itself, while our own more favourable view is based upon the illustration, which may do it more than justice. Of Reimer he has a higher opinion, which we heartily endorse. None but a very accomplished medallist could have produced the striking portrait medal of Albert of Bavaria (p. 75), nor the jewelled medallion badge, with its stern-faced bust of (?) the Emperor



PORTRAIT MEDAL OF PAOLO GIOVIO
BY FRANCESCO DA SANGALLO (OBVERSE)

better or more satisfying? Stampfer was also an excellent coin-engraver. His designs of Swiss thalers, half and double thalers, etc., are unexcelled, and have been largely imitated by coin engravers of later times.



REVERSE OF ABOVE MEDAL

Rudolf II., depicted on page 74.

Switzerland at this period gave to the art-world Hans Stampfer, of whom his countrymen are justly proud. His portrait medal of Wilhelm Froehlich is magnificent, and we are glad to meet with a good print of it in Mr. Forrer's volume. How splendid, too, in design are both the obverse and reverse of the Swiss States medal presented to Henry II. on the christening of Princess Claudia (1547)! In richness, in balance, in beauty of modelling and line, and withal in simplicity of treatment—could anything be

Coming nearer home, the name of David Ramage meets us early in the volume. Ramage was of Scottish origin, and was "farthing maker in the Tower" in Cromwell's time. Mr. Forrer is inclined to follow Henfrey in attributing to this moneyer the farthing which bears the inscription "Thus united invincible" on the obverse, and "God direct our course" on the reverse. Ramage passed through many vicissitudes of fortune, and died in 1662. His contemporary, Thomas Rawlins, almost rubs shoulders in the same

lume. "An excellent
tist but debash'd fel-
w," Evelyn calls him.
awllins was an ardent
oyalist, and designed
e famous "Juxon med-
"an unique pattern for
ive-broad piece which
as supposed to have
en given by Charles
the scaffold to Bishop
xon as a mark of
preciation and attach-
ent. It was bought at
e Montague sale for
70 by Messrs. Spink
Son, the enterprising
blishers of the work
der review, and has
w found a permanent
me in the British
useum. Rawlins was
dramatist as well as



PORTRAIT MEDALLION OF
LUCREZIA BORGIA
BY G. ROMANO
(ENLARGED)

moneyer, a simi-
and, like lar one.
most dra- Abraham
matists of his Simon's
time, was portrait
often in medal-
desperate lions re-
straits. In flect in a
1657 he was remark-
imprisoned able way



LOUISE DE QUÉROUAILLE
DUCHESS OF PORTSMOUTH
BY J. ROETTIERS

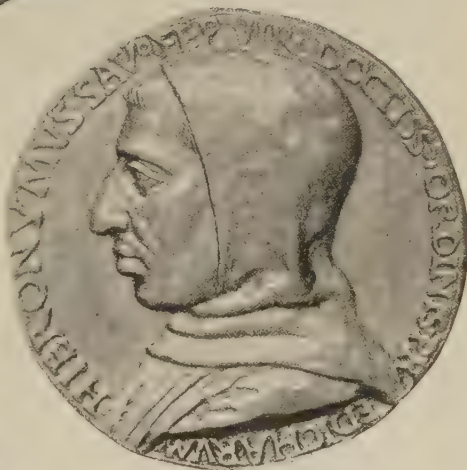
debt in "the Hole in St.
Martin," a low sponging house,
whence he made a pathetic
deal for help to John Evelyn,
amiable diarist and author of
Diary.

More interesting in every way
than Ramage and Rawlins are the
others Abraham and Thomas
Simon. Both men were accom-
plished medallists. Abraham, the
elder, "was a little man, 'of a
negative philosophic aspect,' and
always wore his hair and beard
long. His eccentric dress excited
attention in the street, but he
was an excellent artist." Horace



PORTRAIT OF JOSEPH ROETTIERS

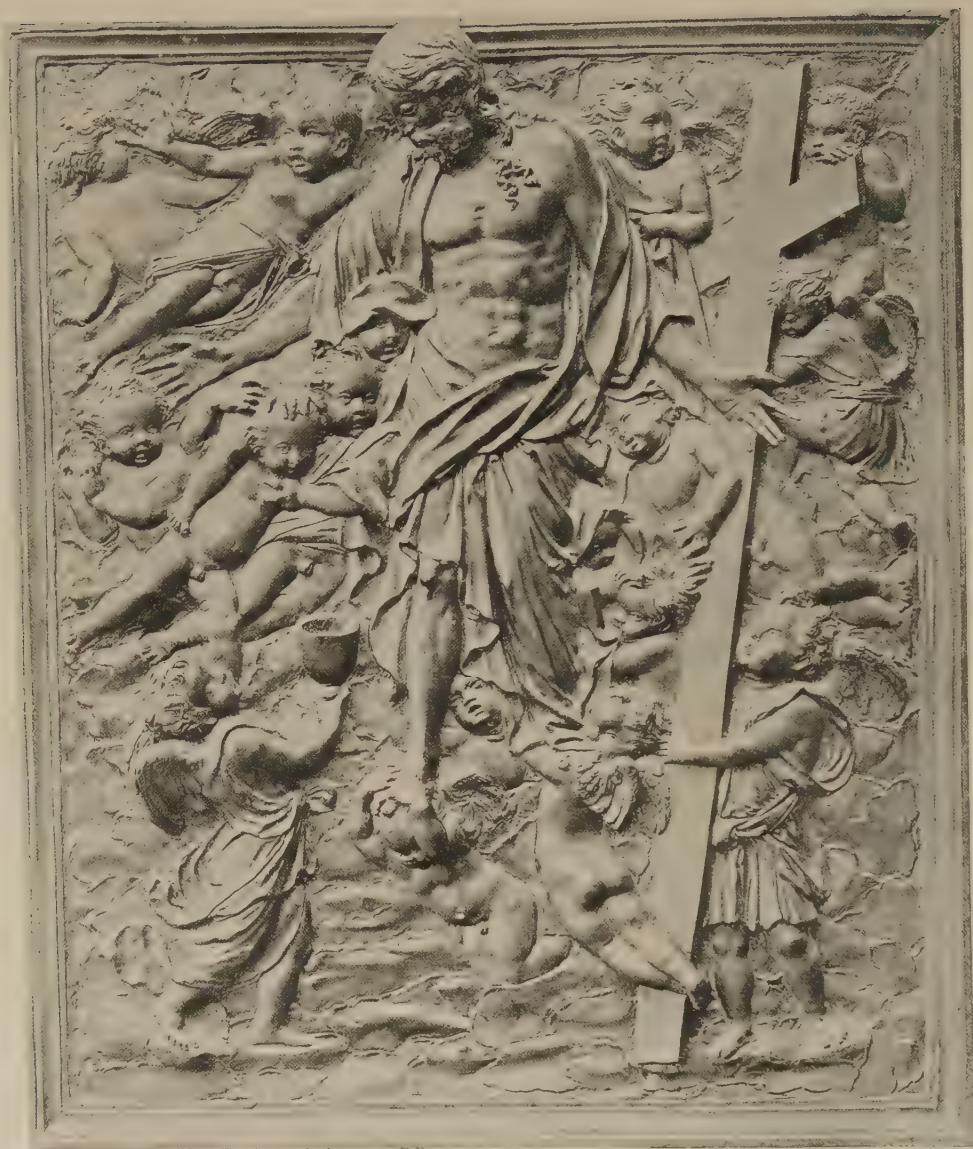
Walpole said that he
was supposed to be in
love with the queen,
whom he attended on
her visit to Louis XIII.
On this occasion his odd
appearance led to his
arrest as a suspicious
person while he was
trying to model the king
from the gallery of the
Royal Chapel. His in-
dependence of character
is illustrated in the story
of his wax medallion of
the Duke of York, which
the sensitive artist de-
liberately destroyed in
his patron's presence
because the duke wished
to pay him less for the
medallion than the
king had paid him for



DELLA ROBBIAS BUST OF
SAVONAROLA

what one might call the tempera-
mental conditions of the time.
They are like the pen-portraits in
Walton's *Lives*, and suggest an
altogether Pepysian faithfulness.

Thomas Simon, the younger and
better known of the two brothers,
holds a very high — perhaps the
highest — place in English medallic
art. His Dunbar and Lord Pro-
tector medals, with their fine por-
traits of Cromwell; his Petition
Crown, with its equally fine portrait
of Charles II.; and numerous
other works, establish beyond con-
troversy his right to this position.
The Petition Crown is probably his



THE ASCENSION

HIGH RELIEF BY JACOPO SANSOVINO

masterpiece, and was produced, says the writer in the *Dictionary of National Biography*, "as a sample of his abilities." The petition is engraved in minute letters round the edge, and runs thus: "Thomas Simon most humbly prays your Majesty to compare this, his tryall piece, with the Dutch [*i.e.*, John Roettiers' crown], and if more truly drawn & embossed, more gracefully order'd, and more accurately engraven, to relieve him." The poor man does not seem to have been heard in his petition, and John Roettiers, whose father had lent money to Charles during his exile, and been promised employment for his sons, was granted letters patent appointing him engraver (or one of the engravers) at the Mint. His two brothers were pushed into similar posts. The nationality of yet another Roettiers (the family seems to have been as numerous as the "sisters, aunts,

and cousins" in a famous opera) is certainly puzzling. We refer to James Roettiers II., who, though born in Bromley, Kent, and a son of James Roettiers I., also of British nationality, is described as Flemish!

This, however, as indeed the few other blemishes that we have pointed out, are small matters; and the wonder is that, in a work of so much labour and research, mistakes are not more numerous. In every compilation errors are inevitable, and a spirit of censoriousness would be manifestly out of place. The duty for a reviewer is to recognise the good and solid work and the infinite pains by which such excellent results have been attained. This we cheerfully do, and at the same time heartily congratulate Mr. Forrer that he has at last entered upon the concluding volume of his arduous, long, and eminently useful work.

Pottery and Porcelain

Floral Painting on Porcelain: English School By W. Turner

To deal with British ceramic decoration as a whole would be an immense task; there is such a variety of modes, from the sprawling slipware of the early potters to the *pâte sur pâte* of Solon. There are the applied ornaments of Elers and the fine undercut figures of the Wedgwood period. There are the raised flowers of Chelsea, Coalport, and others, the Camaieu and conventional style of painting, and that of the transfer-print. But all these modes and styles of more or less artistic ceramic ornamentation will be ignored in this attempt to define another form of decoration, and that is the painting of flowers upon English porcelain. The originality of the British artist in ceramic work has been passed over too much, as being inferior, until, perhaps, the last quarter of the nineteenth century.

Therefore it is proposed to call attention to some

of its salient aspects to show that our men were not mere imitators, but displayed initiative to a very large degree. In doing so it will be my object to confine the question to floral decoration on porcelain, excluding figures, except where the latter may be accompanied with flowers. Another point is to trace the development of this school of colouring in four stages from the first half of the eighteenth century to the present time. It has often occurred to me for many years past, that, roughly speaking, there were periods of from forty to fifty years when an evolution, as it were, took place in the English style of floral decoration on porcelain. Of course, there was overlapping. There always is when new inventions push out the old, and the older art still keeps pottering on in obscure corners.

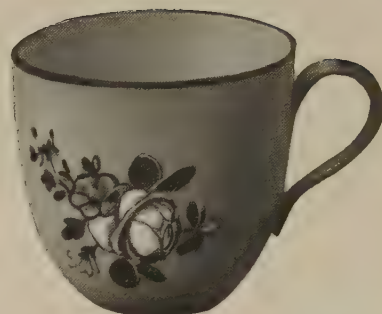
No doubt, at our early English factories of Bow,



No. I.—CROWN DERBY JUG 7 IN.
FLORAL DECORATION, EARLY STYLE



No. II.—CROWN DERBY MUG 7 IN.
FLORAL DECORATION, EARLY STYLE



NO. III.—BRISTOL CUP AND SAUCER

FLORAL DECORATION, EARLY STYLE
CUP, 2½ IN. HIGH; SAUCER, 5 IN. DIAM.

TRURO MUSEUM

Chelsea, Derby, and Worcester, in the middle of the eighteenth century, we see the influence of foreign artists. French, German, Chinese, and Japanese were imitated. It is conspicuous in the so-called Imari (Japanese) style, so much patronized at Derby, and also the more freehand mode in imitation of Kakiyemon, the potter-artist of Japan. Then there was

the underglaze blue hand-painting at Bow and Worcester, which is clearly a close imitation of Nankin. After these and perhaps, *pari-passu*, we have the raised flowers of Dresden imitated at Chelsea and Derby, and the wreaths and academic little roses of France largely adopted at Chelsea.

The English potter was then only feeling his way.



NO. IV.—DERBY PLAQUE
NATURALISTIC STYLE

ROSES BY BILLINGSLEY
CARDIFF MUSEUM



NO. V.—DERBY PLAQUE
FLORAL DECORATION
NATURALISTIC STYLE

Floral Painting on Porcelain

He had not even got a knowledge of true porcelain. He was ignorant of the virtue that lay in the china clay and the china stone of Cornwall. Cookworthy had not yet made his great discovery, and the potters of the English porcelain factories were mixing many different ingredients in order to imitate the body of true porcelain, but only succeeded in making an artificial kind, which had much of the brittle nature of glass. So it was with the decorations. Yet it must be conceded, under all the difficulties of introducing a new business to the country, that our potters succeeded in choosing

appropriate examples to begin with. Little is known of the artists. There were Frye and Craft at Bow, and it is said, Donaldson and O'Neil at Chelsea. We know, however, that they distinguished themselves at Worcester.

Probably the Rodney jug was painted shortly after Lord Rodney's famous victory of 12th April, 1782, and perhaps before the jubilation which followed the victory had subsided. It is a fine specimen of the potter's and the painter's art.



NO. VI.—COALPORT PLAQUE NATURALISTIC OR DERBY STYLE

a Chelsea-Derby piece, and was a striking specimen of the premier stage of British ceramic painting. As



NO. VII.—COALPORT PLATE, FLOWERS AND FRUIT NATURALISTIC, BUT FLAT, STYLE

The floral design has the trick characteristic of the period, in the water-colour school as in ceramics—that of leaving the high light out from the ground, without being touched up by paint. It was an important piece, as shown by it bringing 112 guineas at the late Mr. William Bemrose's sale, where a smaller copy, also painted by Withers, reached 60 guineas. A replica is in the British Museum. The original was made for a benefit society at Derby, principally supported by the ceramic artists at the old factory in Nottingham Road. As it was produced in 1782, it might be termed

an illustration thereof see Nos. i. and ii. They are two Crown Derby pieces, evidently decorated by Edward Withers, for they resemble his mode of painting as displayed on the Rodney jug. Observe the rose on each, and how the ground white of the porcelain is left to form the high light. There is also a prevailing hardness of outline governing the whole bouquet.

Withers left Derby, it is supposed, during the eighth decade of the eighteenth century. He was recorded in the poll-book there in 1775, and discovered at Caughley in 1795, according to Llewellynn Jewitt. The jug and mug are marked with the old blue Crown Derby crown and D underneath, but without the crossed and dotted batons, fixing an early date. They are in the collection of Mr. Norman, of Cheltenham. Another specimen of the same style of decoration is that of a Bristol cup and saucer (No. iii.). They are of Champion's hard paste, marked with the imitation Dresden cross-swords. Champion's factory lasted from 1770 to 1777, therefore the time corresponds with our first stage of floral ceramic painting (from about 1745 to 1785). Observe the treatment of the rose, showing the ground colour and the hard outlines of the foliage and flowers. Of course there was overlapping in this matter; there always is where innovations take place.

No. iv. is a fine example of Billingsley's roses. It is an undoubted plaque of Derby porcelain. It was painted by him and given to his favourite pupil, George Hancock, in whose family it came down. I traced and verified its history many years ago.

No. v. is also a Derby porcelain plaque, decorated after the second or naturalistic style. If not by Billingsley, it is a close imitation of his style or mannerism, and a fine illustration of the point I am now endeavouring to enforce. The impression on my mind is, that it is not by Billingsley. It lacks the softness of his mode of treatment, but has evidently been touched up and refired several times.

No. vi., a Coalport porcelain plaque, is in the



NO. VIII.—COALPORT VASE, SAME STYLE AND PERIOD AS NO. VII., BUT MORE FLORID

possession of Sir Alfred Haslam, of Derby. It also was thought by the owner to be Billingsley's work. I was doubtful, and my doubt was confirmed by an old gilder who knew the decorator—a man called Horatio Evans, who was an able painter, but itinerated much from factory to factory—often at Derby and as often at Coalport. There is little doubt but that it was decorated by Evans, who was originally taught at Derby. It teaches the same idea of having been painted by a disciple and lover of the new naturalistic school.

No. vii. is a Coalport plate decorated by William Cook, who joined the Coalport factory about the year 1836. He died in 1876. It is very characteristic of his mannerism, which he acquired in London at Ackerman's, the colourman, who simply wanted to advertise his paints. The style is naturalistic and effective, but cheaply turned out. It has not that elaborate retouching and refiring of the Derby school, and hence was called by potters the "flat" style. I was told by an old gilder at Derby, many years ago, that it was James Rouse who introduced what he (the gilder) called the

"flat" style. Rouse was employed at Derby, and migrated to Coalport in 1823. He served there till 1865, and was mostly employed on crest and figure painting. From what I have seen of his flower painting at the Derby Art Gallery, it scarcely could be called "flat," and might be said to be between the two styles, with a peculiar severity of finish quite his own. The credit of introducing the new mode was due principally to Cook, who worked at Coalport for about forty years. The plate illustrated was in the possession of the Coalport firm at their warehouse in King Street, Manchester, where it was



ARTINGTON
THOMAS LAWRENCE, P.R.A.

Floral Painting on Porcelain



NO. IX.—DOULTON VASE, MODERN
SCHOOL, GARDEN SCENE,
SHOWING ATMOSPHERIC EFFECT



NO. XI.—DOULTON VASE 7 IN.
ROSE DECORATION, MODERN STYLE



NO. X.—WORCESTER VASE
MODERN SCHOOL, SHOWING CLOUDY EFFECT

identified as Cook's work. One of the painters at Coalport was Arthur Bowdler—trained under Cook. No. viii. is a specimen of his work. I have been in the house of the artist's widow, and have seen a number of specimens of his art. He was a clever decorator, but, of course, had to paint to suit the orders of the firm. The one under notice is an example of what he could do. It is naturalistic in style and more florid than Cook's work, but is not finished by elaboration and much refining in the enamel to make it a cabinet piece. The public taste must

be catered for, and if the average citizen wants a "cottage" specimen—cheap and effective—such an order is accomplished in the "flat" style of ceramic naturalistic decoration.

We come now to the fourth stage, and which might be called the triumphant one of British ceramic art. No. ix. is a splendid specimen of the new school. I obtained the photograph of it from the collection of Mr. Nixon, of Cheltenham. It is 34 inches high, and produced at the Doulton factory, Staffordshire. The figure subjects were painted by Mr. Buttle, and

the flowers and atmosphere by Mr. Raby.

Some fourteen years ago I became acquainted with this new development of ceramic art. That was at Derby. But, in order to get at its initial stage, I wrote to the Art Director of Doulton's. He replied thus: "The style was first produced at this factory, and was started on the work for the Paris Exhibition of 1889. As you are aware, pottery painters at all the classic factories worshipped the god 'Stipple.' The brush with the finest



NO. XII.—CHELSEA PLATE, EARLY OUTLINE STYLE 9 IN. DIAM.
ANCHOR MARK TRURO MUSEUM

point was the only one used for finish. In this impressionist style, however, the richness, the breadth, the atmosphere and colour, are all obtained with the broad, flat wash. The colours are all transparent, and can only be obtained by continued refiring one thin glaze over the other." The newschool has now spread itself to all the other leading factories.

In No. x. we have the reproduction of the same idea, only on a cheaper scale. It is a porcelain vase, six inches high, produced



NO. XIII.—TWO VASES, CHAMBERLAIN WORCESTER



FLORAL DECORATION IN NATURALISTIC STYLE

Floral Painting on Porcelain



NO. XIV.—COALPORT VASE 6½ IN.
SNOW SCENE, MODERN STYLE



NO. XV.—WORCESTER VASE 24 IN.
CATTLE SCENE, MODERN STYLE

at the Hadley section of the Royal Porcelain Works at Worcester. The decoration consists of lilac and other flowers—an open-air study—surrounded with a cloudy atmospheric effect. The result well illustrates the advance made by the ceramic artist of our day.

No. xi. is a Doulton porcelain vase, having a fine, thin glaze, giving that peculiar cloudy effect as if painted in the open air. This practically concludes the illustrations of the four stages of our study.

There are, however, a few other photographs in my possession which may further elucidate what has been said.

No. xii. is illustrative of the first stage of our present inquiry. The interlacing border scroll indicates continental influence, but the festoons around the central vase show the tendency to imitate the Japanese. This is evident in the peculiar treatment

of trailing wreath, which has the flower buds or berries painted in outline.

No. xiii. represents two vases from the collection of Mr. Norman, Cheltenham. One has the address mark of c. 1800, and the other that of 1820. They are beautifully decorated after the style of our second or naturalistic school, and show that even Worcester was early following in the footsteps of Derby.

No. xiv., which represents a Coalport vase, is not strictly a floral decoration, except where trees, etc., are suggested, but it displays that indefinable effect of open-air impression.

No. xv. illustrates how the modern ceramic artist gets an atmospheric effect and points the "moral" which I am trying to enforce.

The subjects of Nos. x., xi., xiv., and xv. are in the collection of Mr. Nixon, Cheltenham.

NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTING (25).

DEAR SIR,—I should be glad if any of your readers could assist me in ascertaining the painter and subject of the painting of which I enclose a photo.

Yours truly, A. B.

UNIDENTIFIED PAINTING (26).

DEAR SIR,—I am sending you a photo of a picture supposed to be by Sir Joshua Reynolds. The size is 11½ in. by 9 in. This oil painting is old and in a good state. I bought it second-hand, and should like to exchange it for old furniture, engravings in colours, or any old art pieces, because I do not collect English pictures. I can send you this picture for examination, and am almost sure that this work is not a copy. If you can make any exchange, I shall be very grateful to you, and also glad if you can give me an approximate value of this work.

Yours faithfully,
JOSEPH DE
WERNER.



(25) UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING (27).

DEAR SIR,—Could any reader give me any information regarding the picture of which I send photograph?
Yours truly, ENQUIRER.

UNIDENTIFIED PAINTING (28).

DEAR SIR,—I enclose photograph for insertion in the "Notes and Queries" page of your magazine. The canvas of this painting measures 30½ inches broad by 25½ inches deep. It was bought six years

ago at an auction sale, and is said to be by Domenichino (Domenico) Zampieri. Can you or any of your readers confirm this? I am anxious to know what the scene represents, and particularly what the temple-like structure is at side of lake, and also the obelisk on left hand.

Respectfully
yours,
THOMAS
McLAREN.

UNIDENTIFIED PAINTING (29).

DEAR SIR,—The little water-colour of which I enclose a photograph is, I believe, a



(27) UNIDENTIFIED PAINTING



(26) UNIDENTIFIED PAINTING

The Connoisseur

copy of a Reynolds. I should like to know if this is the case, where the picture is, and what it is supposed to represent.

C. L. P.

UNIDENTIFIED PAINTING.

SIR,—I should like to know through your paper, if possible, if any reader knows of a picture called *The Modern Graces*, by Henry Bunbury, or prints of it in stipple, in colours, by E. Scott, date about 1780. I should be glad to trace it. I believe the three ladies were sisters—three Miss Mitchells.

Yours truly, ROSAMOND S. FOSTER.

UNIDENTIFIED PORTRAIT (No. 19).

JANUARY, 1913.

DEAR SIR,—I have an old engraving after same. Size, 29 in. by 14½ in. *Ann Carache, Pinxt. Fr. de Poilly, Sculp.* The only difference, the figures on my engraving are going the reverse way. All figures, etc., exact.

Yours faithfully, T. P. BELL.

UNIDENTIFIED PAINTING (No. 19).

JANUARY, 1913.

SIR,—This is, of course, a copy. The original is the fresco by Annibale Carracci, in the Farnese Palace in Rome, and represents *The Triumph of Ariadne*. Reproductions of it are to be found in nearly every good book on art history, and in the collection of photos by Alinari. It may interest you to hear that there is another copy, on a large scale (I think about 15 ft. large), in the staircase of that "unidentified" country house (page 191, vol. xxiv., pages 55 and 112, vol. xxv., of THE CONNOISSEUR), which is the "Pariljoen" in Haarlem, and built about 1800 by the banker Hope.

I am, yours truly, K. SLUYTERMAN.

UNIDENTIFIED PAINTING (No. 19).

JANUARY, 1913.

DEAR SIR,—In reply to Mr. Otto Popper's enquiry, I have pleasure in sending a photograph of a scarce old etching by "Petrus Aquila," after the celebrated painting by "Annibal Carraccus" at Rome, inscribed *Annibal Carraccus pinx in Edibus Farnisianis*, and upon comparison it will be seen that this and Mr. Popper's picture are almost identical.

"Petrus Aquila" (a monk) was not only a great engraver and etcher, but also a painter of repute.

Yours faithfully, WILLIAM H. WILLIAMS.

UNIDENTIFIED PAINTING (No. 20).

JANUARY, 1913.

DEAR SIR,—Seeing this in your January number I at once recognised it as the same as one in my possession, the only difference being that my man is sitting and the other standing. This painting (about the same size) has been in my family for the last hundred years, and the tradition was that it was Pope Clement XI., painted by Carlo Maratti. But this cannot be so, as the subject wears red robes, and is therefore a Cardinal. I understand that there is a portrait of Cardinal Cerri, by Maratti, in the National Gallery, and it might be worth your correspondent's while to go there and see if he can identify it with his. I believe there is a picture of the same man in Nazareth House Convent, Hammersmith.

I am, yours faithfully, A. SOPPITT.

UNIDENTIFIED PORTRAIT (No. 20).

JANUARY, 1913.

DEAR SIR,—There is in the Warrington Museum an oil painting which is apparently a copy from the same original as No. 20. It is described as a portrait of Cardinal Ganganelli (Clement XIV.), by Rigaud, but its history is not known.

Yours faithfully, CHARLES MADELEY, Director.

UNIDENTIFIED PAINTING (24).

FEBRUARY, 1913.

DEAR SIR,—I am a little bit interested in this unidentified painting, No. 24, in this month's CONNOISSEUR, and, unfortunately, I cannot help you in tracing its origin. On reading the article relating to it, the thought occurred to me: Was my great-grandfather a son of Thomas Stallard of Little Birch? My great-grandfather, Thomas Stallard, came to Tipton about 1790 from Ruardean, in Gloucestershire (not a long distance from Little Birch). He was married at Tipton Church in 1795, and in the Register (which I have just transcribed for the P.R. Soc.) he is described as Thomas *Tallard*, evidently a mistake of the clerk in filling up the certificate, and probably caused by the want of a pause when giving the Christian and surname. He was a "Marksman," signing the register with a ×. All his issue were registered as Stillard, probably from the manner in which the name was pronounced. He died in 1831, aged 66, leaving a fair estate. He left three sons: Thomas, William, and Joseph, and several daughters, the last of which, my grandmother, died fifteen years ago, aged 91, and she used to say that Mr. Stallard of Worcester, who was in the wine trade, was her cousin. If my great-grandfather was a son of

Notes and Queries



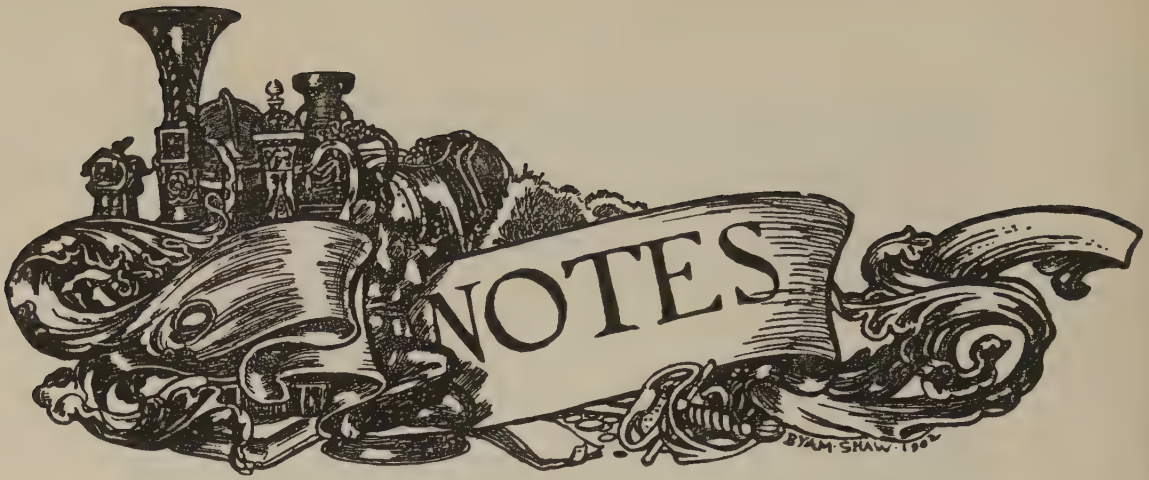
(28) UNIDENTIFIED PAINTING

Thomas Stallard of Little Birch, can you explain how the one was located at that place and the other said to come from Ruardean? I am sure you will

pardon me for troubling you with this letter, my interest in genealogy being my excuse for writing it.
—Yours faithfully, WM. BROWN.



(29) UNIDENTIFIED PAINTING



SOME years ago, in a remote part of North-West Cumberland, the contents of an old manor house were sold. In the collection of antique furniture, pictures, china, and other curios, the miniature eighteenth-century warship illustrated herewith appeared. Tradition says that at one time a member of the family who

An Eighteenth-century Miniature Warship

owned the manor was a captain in the Royal Navy. Three pictures in the collection illustrated a naval engagement between three vessels. Apparently the British ship—said to have been commanded by the above captain—was successful, and took a French ship as a prize. Amongst the prisoners was an officer who, it is alleged, made this model. This may only be a variant of the many stories told of miniature



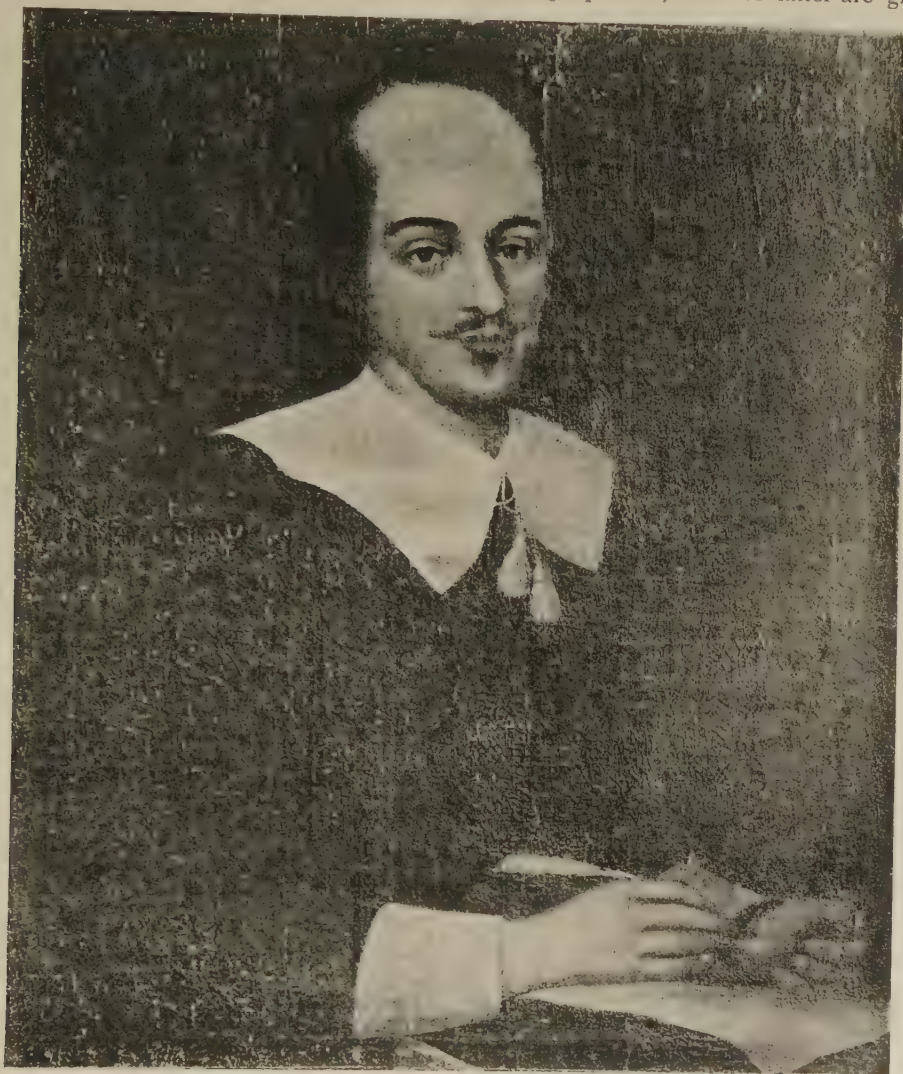
AN EIGHTEENTH-CENTURY MINIATURE WARSHIP

Notes

p models which are attributed to the French naval soners taken during the Napoleonic wars. Whoever made it, it remains a monument to superb skill and craftsmanship.

The model is that of a 90-gun French battleship,

companion-ways, ladders, etc., are delicately wrought, but perhaps the marvel of all is the exquisite workmanship shown in the stern-walk and the cabin windows. All the doors and windows are made in true proportion, and the latter are glazed and fitted



THE BELMOUNT HALL PORTRAIT OF SHAKESPEARE

IN THE POSSESSION OF J. M. P. MUIRHEAD, ESQ.

although measuring only $7\frac{3}{4}$ inches in length, detail is given in exact facsimile and proportion.

Unlike many small models, it has been built on the lines of the original, commencing with the keel and working upwards. The hull is of wood, and is entirely sheathed in burnished copper up to the first gun-streak. The decks are beautifully painted to imitate planking, and the perfectly modelled guns, although only three-sixteenths of an inch in length, are bored, and have their touch-pieces. Their tiny carriages are on wheels, which require the aid of a strong magnifying-glass to be seen. Such deck fittings as the wheels, casks, bell,

with tiny green blinds. Under the quarter-deck the doors and windows are similarly fitted.

The rigging is well seen in the photograph. The ratlings are gossamer-like. The minute blocks and dead-eyes, also the carving on the fighting-tops, all show marvellous patience and skill in execution.

Owing to the main top-mast having met with an accident, the model needed overhauling, and I was singularly fortunate in discovering that the local shipyard model-maker was capable of making a most sympathetic restoration; and now the little ship reappears in its glory of burnished copper hull, black and white topsides, and blue and white deck fittings.

IN THE CONNOISSEUR for December, 1908, Mr. M. H. Spielmann deals somewhat fully with this picture, and

**"The Belmount
Hall Portrait
of Shakespeare"**

By J. M. P.
Muirhead

arrives at the conclusion that it is a fabrication. He makes kindly and courteous reference to myself, and it is very unfortunate that the copy of THE CONNOISSEUR which Mr. Spielmann says he forwarded me

never arrived, and I was entirely unaware of the existence of his condemnatory article until after I returned to England some months ago.

I am in no sense whatever an art critic, and feel considerable diffidence in venturing to question for a moment the decision of so competent an authority as Mr. Spielmann, especially on a subject he has made so much his own; still, as I feel that he has not proved his case, at any rate to my satisfaction, I may be pardoned for explaining the reasons of my apparent presumption. Let me first, however, correct two inaccuracies. In Mr. Spielmann's article dealing with the matter, he states that I publicly exhibited the picture in Cape Town. In this he is entirely misinformed. He further states that Miss Owen, of Belmount, desired to purchase the picture from me, but I preferred to retain possession of it. This is news to me, as I have never had any communication from Miss Owen, neither has any offer ever been made me for the picture.

With regard to Mr. Spielmann's criticism of the picture itself, it must be borne in mind that when he wrote the article he had never seen the picture at all, or he would hardly have described a canvas painting as "on panel." There are two main points to be considered:—(a) the picture, and (b) the Garrick inscription.

With regard to the picture, Mr. Spielmann's statement that it is "poor in handling" is perfectly correct; indeed, it has no intrinsic "art value"; but his assumption that it is "Zinckian" is apparently largely based on Mr. Zincke's capacity to transmogrify old pictures, or make new ones into antiques. He does not say which course Mr. Zincke adopted in this case; presumably the point was a minor one, and left to the choice of the intelligent readers of THE CONNOISSEUR, though it does appear to me somewhat important.

It would, however, appear, presuming that Mr. Spielmann is correct in his conclusion, that Mr. Zincke in this instance adopted the gentle art of transmogrification, as the picture was an antique without having to be created one. Indeed, the best authorities in London place the date of the picture at from 1680 to 1720. They are also of opinion that in two places the picture may have been added to, viz., the head has apparently been touched up, and the sprig of mulberry added at a later date. It must, therefore, have all along been a portrait of Shakespeare, and Mr. Zincke must be accounted fortunate in having so very little to "transmogrify." Mr. Spielmann states that even in the photo of the picture he can detect what appears to have been letters in the upper right-hand corner of the picture, "*just where we may expect to*

find them in Zinckian productions" (the italics are mine). As there is really no trace whatever of any such thing, I am afraid Mr. Spielmann must have been just a little too anxious to find proof of his most interesting theory. It states in the inscription that Garrick had the picture framed in mulberry wood; alas, I am informed that the frame is not of mulberry, and must in all honesty give Mr. Spielmann this one more conclusive proof of the elaborate fabrication! Of course, to ordinary people like myself, it does appear indiscreet on Mr. Zincke's part to be so very foolish as to forge an inscription stating that the frame *was* mulberry, and then spoil the ship for a ha'porth of tar and use deal. A skilful forger would surely be clever throughout; and if Mr. Garrick paid for it to be framed in mulberry, and the wicked framer stuck to the mulberry and used deal, it is surely regrettable, but not, human nature being unfortunately what it is, entirely unreasonable. These being the only alternatives, I am afraid I prefer the theory of the Wicked Framer to Mr. Spielmann's theory of the Clever Forger, who really wasn't clever at all. Now for the inscription, which so reputable a scholar as Jonathan Taylor, Chief Librarian of Bristol, attested, to Mr. Spielmann's everlasting and pained astonishment. Mr. Spielmann proceeds to prove that the inscription is not in Garrick's writing, ergo—he had nothing to do with it, even though the "D. G." is "not unlike." Mr. Spielmann is here flogging a dead horse. The writing of the inscription and the "D. G." are manifestly in two different handwritings, and as the "D. G." was meant presumably to be genuine, the rest of the inscription could never have been claimed as having been actually written by Mr. Garrick. Mr. Spielmann for once, and only once, I think, is less than fair when he says "the D. G. is not unlike"; it is *so* like, so *absolutely identical* with Garrick's initials, that the British Museum authorities believe it to be Garrick's, and even would, like the reputable Jonathan Taylor, attest it, but that they are not proof against forgery, and it *may* be a forgery. Again we have two alternatives—either Mr. Zincke went to the trouble of forging *two* handwritings, one with a most amazingly intimate knowledge of how Garrick signed his initials, or Garrick dictated the inscription to someone else, and then initialled it.

I am not going into any further details. Here is a picture which the National Portrait Gallery tells me was painted about 1700, though it may since have been touched up, and which every artist who has seen it regards as undoubtedly pre-Garrick. It bears an inscription signed "D. G.," which the best possible authorities regard as genuine, and in Mr. Garrick's writing.

Admitting all Mr. Spielmann says about the unsatisfactory history of the picture, I still think in my ignorance that the picture is an old portrait of Shakespeare at one time in the possession of David Garrick, and with all diffidence think that Mr. Spielmann set out to prove a pet theory, and succeeded—to his own entire satisfaction.

I REGRET, for Mr. Muirhead's amiable sake, that I am unable to modify my opinion in any sensible degree of the "Belmount Hall," or so-called "Garrick," portrait of Shakespeare.

It will be convenient if I take his several points in order. When I said that Mr. Muirhead exhibited the picture in South Africa, I was misled by the statement, as I understood it, of an artist friend of his who introduced the matter to me on his return to England, and who placed in my hands a printed pamphlet relative to the picture's history, which seemed to confirm the fact which Mr. Muirhead informs us is erroneous. I regret the misstatement, while wondering why the pamphlet was printed. I did not say, as he thinks, that Miss Owen, of Belmont Hall, desired to purchase the picture from him. It was to the niece Mr. Whittaker (the previous owner)—the lady who became Mr. Muirhead's wife—that Miss Owen, as she informed me, made her offer. These points, however, are of but slight importance. The slip as to the picture being painted on panel came to me with the description of the picture, which, as Mr. Muirhead truly says, I did not at that time see: only a large and tell-tale photograph had been placed in my hands.

I afterwards examined the picture itself, and am satisfied that my estimate of its nature is correct—not because it is my "pet theory," for I have no pet theories, but because I am forced to that conclusion. That is to say, it is a fake, not wholly painted by Zincke, but is one of that confessed fabricator's numerous concoctions in which an old portrait altered into Shakespeare.

Mr. Muirhead tells us that the best authorities are of opinion that the picture, painted from 1680 to 1720 [it could not then be a life-portrait of Shakespeare], "may have been added to in two places"—the head and the mulberry-sprig. I prefer his own report to me of their statement—that "*the head had certainly been over-painted, probably made more 'dome-like'*" [my italics]; so the 'sprig of mulberry' would appear to have been added more recently." Surely this proves my contention that the alterations are the positive means whereby an early picture was faked into a Shakespeare portrait. Consider. If it had all along been a portrait of the poet, as Mr. Muirhead would like to think, why should anyone have troubled to add the dome-like head and mulberry-sprig to establish its identity or to give it a desired resemblance? I cannot follow Mr. Muirhead's reasoning that the portrait was already Shakespeare, and it was clearly the "additions" that made it Shakespeare. My own belief is that the re-painting was much more extensive.

It is hardly surprising if there is no inscription on the background; but it is damning. One of the labels, supposed to be Garrick's, on the back of the picture, asserts it to be no longer legible on account of previous cleaning. Doubtless a second cleaning would have removed the remains of it, if it was a recent addition, so

far as the human eye is concerned, though by the camera they might still be traced. I am ready to accept the statement that "there is really no trace whatever of any such thing"—and possibly there never was. In that case, to what alternative conclusions does the "Garrick" label testimony compel us? Either that the painted inscription never was there—and the label a false witness; or that it was, and disappeared under cleaning. If the latter be true, it shows that the inscription was a recent addition, otherwise it would have stood firm with the rest of the paint under the hand of the cleaner.

Mr. Muirhead's belief that the forger was not clever at all is well founded; but he was quite clever enough in his day, as history shows, to make a living by his nefarious trade of portrait fabrication.

Taylor's (alleged, but unproved) attestation of the written inscription on the labels is openly thrown over by the British Museum and Mr. Muirhead (as previously by myself), so that it is difficult to appreciate Mr. Muirhead's citation of the librarian's supposed credulity. In any case, the present owner centres his hopes on the genuineness of the initials "D. G.," which I said were "not unlike," because they are not identical with certain undoubted signatures of David Garrick which I have examined. Even if genuine, they could not attest the genuineness of the picture. But such simple letters the veriest tiro could imitate; a man like Zincke who could forge a picture could forge the script D. G. And remember—slips of inscribed paper were similarly stuck at the back of the Thane and Booth (Zincke) portraits of Shakespeare; and we have, besides, references to mulberry in other forged Zinckian Shakespeare portraits. In view of Mr. Muirhead's admission that the inscription itself was not written by Garrick, no question can arise that "Zincke went to the trouble of *forging two* handwritings."

Mr. Muirhead leaves untouched the other arguments, presumably unanswerable (as they appear to me), against the authenticity of the portrait, and there I am content to leave the matter. I can assure him that it is no "satisfaction" to me to destroy the reputation of any picture save where the desire for the truth compels it; and greatly do I regret it if the property of so courteous an adversary has suffered by the evidence I have adduced.

—M. H. SPIELMANN.

THE mahogany tallboy chest of ten drawers illustrated is of the Chippendale period, and measures 3 ft. 7 in. in width. The frieze of the cornice and canted corners are overlaid with fretwork of a characteristic Gothic design. The handles and escutcheons, which are original, are distinguished for their fine chasing. The piece is in the collection of Mr. Roger Ford, of Bristol.

Chippendale Period Tallboy Chest

THE frontispiece to the present number is a reproduction of the famous Castle Howard *Adoration of the Kings*, by Jan Gossaert of Our Plates Mabuse. Now in the possession of the Nation, it was only acquired through the magnanimity of Rosalind, Countess of Carlisle, the generosity of the contributors to the National Art Collections Fund, and the ready response made by the Government to the appeal of the National Gallery Trustees. Though the purchase price, £40,000, is a large sum, it by no means represents the present market value of the picture, which is undoubtedly the master work of the painter and a superb example of craftsmanship. It was painted in 1500, just eight years before Mabuse went to Italy in the suite of Philip the Bastard. An interesting plate is an hitherto unpublished miniature of *Queen Victoria when a child*, while another child portrait is the virile and characteristic representation of *Miss Hartington*, by Sir Thomas Lawrence, now at the Edward Gallery, King Street, St. James's. The dignified portrait of

William Ferguson of Kilsie, by Sir Henry Raeburn, is distinguished for the unaffected and natural pose of the sitter and the subtle gradation of the light. It was exhibited at the Raeburn Exhibition in 1876 and at the Glasgow International Exhibition in 1901. The portrait is in the possession of R. C. Munro-Ferguson, Esq., M.P.

Two examples of a modern exponent of miniature—Miss N. H. Edmunds—are included, one a portrait of Eileen, daughter of Henry Marshall, Esq., and the other a portrait of an anonymous sitter, entitled *Doris*.

Books Received

Byzantine and Romanesque Architecture, two vols., by T. G. Jackson, R.A., £2 2s. net. (Cambridge University Press.)

Catalogue of Dutch Painters, vol. v., by Hofstede de Groot, 25s. net. (Macmillan.)

The Luxembourg Museum: Its Paintings, by Léonce Bénédite, 10s. 6d. net. (T. Fisher Unwin.)

The British School, by E. V. Lucas, 2s. 6d. net. (Methuen.)



MAHOGANY TALLBOY CHEST

CHIPPENDALE PERIOD



WILLIAM FERGUSON, OF KILSIE
BY SIR HENRY RAEBURN, R.A.

[Photo. Annan





THE sale season, so far, has included the dispersal of no important collections, and the chronicle of picture prices comprises only items which, though interesting to the connoisseur of moderate means, raise no thrills in the breasts of the general public. Messrs. Christie did not commence their season until the latter part of the month.



At a sale of modern pictures, the property of W. J. Thompson, Esq., and Charles F. Southgate, Esq., deceased, and from other sources, held at the King Street Galleries on January 24th, the fare provided was of a comparatively humble character. The highest individual price of the day was realised by *The Poacher's Widow*, 12 in. by 75 in., by Briton Riviere, R.A., which brought £20 10s. This work, which was exhibited at the Royal Academy, 1879, was formerly included in the permanent collection at the Birmingham City Gallery, but was exchanged by the Director for another of the artist's works. Other of the more important included:—W. Mulready, R.A., *The Carpenter's Shop*, 39½ in. by 29 in., £105; Marcus Stone, R.A., *Stealing the Keys*, 1866-9, 29 in. by 29½ in., £105; E. Verboeckhoven, 1843, *The Lightened Flock*, 60 in. by 78 in., £178; and P. A. de Braeck, *Peacocks and Domestic Poultry*, 59 in. by 29 in., £120 15s. None of the drawings sold attained the dignity of three figures, but the following may be taken as typical examples by their respective artists:—W. Collier, *The Denbighshire Hills from near Llandudno*, 13½ in. by 20½ in., £71 8s.; Birket Foster, *Peasant Children and Geese*, 5½ in. by 8½ in., £59 17s.; Thorne-Waite, *Dover from St. Margaret's*, 13 in. by 10 in., £60 18s.; and E. J. Gregory, R.A., *Will He Come*, 12 in. by 8½ in., £56 14s. A similar but generally less important accumulation of modern works, this time chiefly in water-colours, was dispersed by the same firm on January 31st. In this, however, were included two of J. M. W. Turner's drawings for the "South Coast" series—*Margate*, 6 in. by 9 in., engraved by G. Cooke, 1824, which brought £2, and *Teignmouth*, reproduced by the same engraver,

1815, £273. Other drawings included C. Fielding, 1833, *A Lake Scene, with cattle and sheep*, £94 10s., and Birket Foster, *A Landscape, with a flock of sheep on a road*, 4½ in. by 7 in., £67 4s. Among the oil paintings were W. Shayer, sen., *A Peasant, with a white pony, conversing with a pedlar and his wife*, circular, 24 in. diam., £105; P. Nasmyth, 1824, *A Highland Lake Scene*, 26 in. by 34 in., £78 15s.; J. Linnell, sen., 1846, *The Young Blood*, on panel, 21½ in. by 27 in., £73 10s.; and F. D. Hardy, 1863, *The Doctor*, on panel, 21½ in. by 29½ in., £84.

Messrs. Puttick held a sale of pictures and drawings by old and modern artists at their galleries, 47, Leicester Square, on January 3rd, when fair prices were realised, though none of the individual items were of special interest, and the same remarks also apply to the sales of old and modern engravings by the same firm on the 16th, 17th, and 23rd of January.

THE two days' sale of books held by Messrs. Puttick on January 23rd and 24th included the contents of the



library of Mr. Herbert Fry, the writer on London, and a friend of Charles Dickens. There were a number of items relating to the novelist, but none of those rarities having especial value in the eye of the collector.

As a rule, the first editions of this author's popular works were so large that copies from them, unless marked by some exceptional feature, are of comparatively little value. One of the scarcest is *Oliver Twist*, 1838, a copy of which, orig. cloth, uncut, brought £4 2s. 6d.; while one of *Nicholas Nickleby*, 1839, old hf. cf., loose, only brought £3, by virtue of being extra illustrated. Higher figures were reached by some of the original illustrations for Dickens's works. H. K. Browne's version of *Madame Mantalini introduces Kate to Miss Knag*, with the title in the author's autograph, brought £21; four others by the same artist, but without this addition, realised from £9 to £10 10s. each; three of Charles Green's for the *Old Curiosity Shop* only varied

from £8 5s. to £8 10s. ; while eight of J. Mahoney's for *The Battle of Life* ranged from £4 15s. to £7 for various vignettes, while a full-page illustration brought £15 15s. A copy of the pirated edition of *Robeson Cruso, Mariner*, 1719, cf., formerly in Lord Townsend's library, brought £7 15s. ; James Anderson's *New Book, etc., of Free and Accepted Masons*, folding front, etc., 1st ed., 1738, cf., with corrigenda leaf at end, £11 5s. Presentation copies of the first editions of Swinburne's *A Study of Shakespeare*, 1880; *Studies in Song*, 1880; and *A Midsummer Holiday*, 1884, all in cloth, and with autograph inscriptions from the poet, the recipient's name being erased in each case, brought £11 5s., £10, and £10 5s. respectively; R. L. Stevenson, *Prince Otto*, 1st ed., orig. cl., 1885, a presentation copy with autograph inscription, £22; J. Gould, *Birds of Great Britain*, cld. plates, 5 vols., in 25 parts as issued, fol., 1862-73, £26; the same author's *Monograph of the Trochilidae, or Humming Birds*, cld. plates, 5 vols., in 25 parts as issued, fol., 1849-61, £20 10s. ; and *Mammals of Australia*, cld. plates, 3 vols., in 13 parts as issued, fol., 1845-63, £18 10s. ; *Sporting Magazine*, 1792 to 1842 (vol. v. missing), 99 vols., hf. cf., and *Sporting Review*, 1847 to 1864, 36 vols., hf. cf. (not uniform), £107; and a presentation copy of the first edition of Isaac Walton's *Life of Dr. Sanderson*, mor. g.e., 1678, with an initialled autograph inscription to the Earl of Clarendon by the author, £40; while the Holograph Manuscript of Six Sonnets, by Oscar Wilde, written on 6 folio leaves, with title *Impressions du Théâtre*, leather bound, realised £63.

Messrs. Sotheby's sale of books and manuscripts on January 13th, 14th, and 15th, comprising 1,115 items, realised the substantial total of £2,150. The result was attained not so much in large sums by individual lots, as a general consensus of fair prices; the most noteworthy exception to the rule was an illuminated Persian MS. of the *Five Metrical Romances of Nizami of Ganjah*, enriched with 33 miniatures, and dated 936 A.H. (= 1529-30 A.D.), fol. cf., with portions of an old Persian binding inlaid, which swelled the total by the substantial sum of £275. Among other interesting items were:—H. Fielding, *Dramatic Works*, 1st collected ed., 3 vols., cf., rebaked, 8vo, 1755, £24; Locher, *Recueil de Portraits et Costumes, Suisses, etc.*, 32 cld. plates, n.d., c. 1800, 4to, £31; R. H. D. Barham, *Martin's Vagaries*, being a sequel to *A Tale of a Tub*, illustrated by G. Cruickshank, mor. ex., gt., wrappers bound up, 1843, £11 5s.; J. A. Symonds, *Renaissance in Italy*, 7 vols., 8vo, 1880-86, £10; and Ackermann's *History of the University of Oxford*, 2 vols., large paper, plates on India paper, with a set of the original etchings of the plates inserted, orig. bds., uncut, fol., 1814, £21.

Mr. Dowell, of Edinburgh, on January 20th, 21st, and 23rd, dispersed a large collection of books belonging to the late Sheriff Bell and others, which included a set of *Session Cases*, in 86 vols. (16 vols. cf., remainder hf. cf.), 1821-1911, which realised £50.

At the sales of furniture and china which occurred during the month, what may be termed utilitarian pieces

—those which would tempt the householder rather than the advanced collector—strongly pre-

Antique Furniture and China

dominated. Among the more noteworthy items were the following:—At Messrs. Christie's on January 22nd and 23rd: an old Worcester oval dish, painted with a river scene and flowers, in turquoise, 11½ in. wide, £24 3s.; an old Worcester teacup and saucer, painted with exotic birds in panels with gilt foliage and trellis-work borders, on mottled-blue ground, £25 4s.; a pair of old Worcester oval dishes, painted with flowers in scroll panels with gilt borders, on dark-blue scale pattern ground, 12 in. wide, £46 4s.; a Chinese Kang-He bamboo-pattern vase, enamelled with flowers in *famille verte* on vari-coloured ground, 8½ in. high, £94 10s.; a suite of Adam furniture, carved, painted partly white and partly gilt, consisting of a settee, six armchairs and six chairs, £152 5s.; a seventeenth-century clock, by Edward East, London, in tall walnut-wood case, the hood mounted with festoons in chased metal-gilt, 6 ft. high, £50 8s.; a Persian rug with a conventional design of foliage, etc., in polychrome on ruby centre, and dark blue and white border, 9 ft. by 5 ft. 7 in., £89 5s.; a Toby-Filpot jug, 9½ in. high, £50 8s.; a Delft octagonal plaque, painted with pastoral scene in blue and border in polychrome, 11½ in. square, £54 12s.; a Louis XVI. clock, by A. Coliau, Paris, in ormolu case with figures at sides and a bust of Louis XVI. on top, 18 in. high, £152 5s.; a Louis XV. library table, veneered with tulip-wood, with king-wood borders, mounted with ormolu handles, etc., 71 in. wide, £304 10s.; and a Directoire gilt fauteuil, elaborately carved, the seat and back covered with Aubusson tapestry with floral design, £262 10s. On January 30th, at the same rooms, a Delft bowl with scalloped lip, decorated with vases and flowers in polychrome, 12 in. diam., brought £120 15s.

Messrs. Knight, Frank & Rutley, on January 29th and 30th, disposed of the contents of 2, Carlton House Terrace, which included a large proportion of antique furniture. Two Louis XVI. pattern gilt settees, carved in floral decoration, each 2 ft. 8 in. wide, brought £50 8s. each. Of three cut-glass electroliers, one with 36 imitation candle lights and 18 others, with lustre pendants and festoons, brought £94 10s.; one with 21 lights, £39 18s.; and one with 12 scroll candle branches and 36 electric lights, £89 5s.; a Chippendale mahogany pedestal writing-table, with carved mouldings and fluted columns, 6 ft. 7 in. by 3 ft. 10 in., £138 12s.; a Sheraton mahogany wardrobe, inlaid, with ormolu handles, 8 ft. 3 in. wide, £131 5s.; while of two gilt carved wood side tables in the style of William Kent, with massive marble tops on scroll supports, etc., one, 2 ft. 10½ in. high, 3 ft. deep and 10 ft. 5 in. wide, brought £73, and another, 2 ft. narrower, £77 14s.



MODERN critics of art sometimes speak as if it were susceptible to a prodigious and continuous development like science. This idea, by placing the artistic achievements of past ages, not as goals to be passed before greater results can be attained, but rather as way-marks already behind, is responsible for much that is unsound, *outré*, and even immoral in the newer phases of painting and sculpture. It is based on false reasoning, for art and

the Tendency
Modern Art

science are essentially different in principle, and occupy essentially different spheres. The latter is the accumulation of applied knowledge ; so long as any secrets of earth, air, water, or the sidereal system remain unrevealed, further additions can be made to the store. Thus the sphere of science, so far as can be appreciated by human understanding, is practically infinite. That of art, on the other hand, is circumscribed and little capable of extension ; it is confined to the interpretation of nature



COUR DU DRAGON, PARIS
FROM AN ETCHING BY ALFRED BENTLEY, AT THE FINE ART SOCIETY

through human emotion; and humanity and nature are practically unchangeable. Homer and Shakespeare were as well equipped for the task as is Mr. Bernard Shaw, whereas the scientific knowledge of Sir Isaac Newton can be bettered by that of a schoolboy who has mastered a modern primer.

The scientist of to-day has no practical interest in the problems solved by his predecessors, whereas the artist is still essaying the same problems as confronted the neolithic carver of mammoth tusks. In the intervening ages the technique of art has been advanced, thus enabling the modern, who has mastered it, to express himself with greater certainty, explicitness, and directness than his prehistoric predecessor; otherwise their positions are the same. It is only by making the technique of art still more perfect that we can hope to achieve greater things in art than have hitherto been accomplished. Now, technical mastery comes only by intelligent application and study. The artist has not only to learn the use of his materials—the way to manipulate brush, chisel, or graver—but also by the study of the work of other artists to learn how to apply his knowledge, which in itself is only the spelling and grammar of art.

It may be urged that the study of the work of other men tends to destroy individuality; but the reverse is the case. The most individual among the older English masters were Reynolds, Romney, Raeburn, Gainsborough, Turner, and Constable. The three first-named journeyed to Italy to study the pictures there. Gainsborough copied pictures by the great masters—Van Dyck more especially—whenever he had opportunity; Constable did the same; while Turner successively studied and emulated every previous master of landscape before he developed his own individual style. It is, in fact, only by the study of how other artists expressed themselves that an artist can hope to master the art of self-expression, unless in a very limited sphere. A knowledge of grammar and spelling will enable the average educated man to write an entertaining letter, but not to compose a good book, or indeed to express himself at length, lucidly and explicitly, on any complicated subject. In the same way a knowledge of the grammar and spelling of art may enable a painter to make suggestive sketches, but not to express the same subjects with the fulness and explicitness that is demanded by an important picture. The ability to produce a completed work constitutes the line of demarcation between artists and amateurs; both can sketch, but only the latter can paint pictures.

Now, in all great pictures it is essential that the means of production shall not be too palpably apparent. If the theme is worth painting, it is the theme which should compel the painter's attention, and not the manner in which it is put upon canvas. With a sketch it is different. One can tolerate, and even admire, the sentient roughness of a piece of rapid work, in the same way that one enjoys the picturesque effect of the roof-beams showing out through the sides of a humble country cottage; but similar construction in the case of an important building like St. Paul's would be altogether unsightly.

THIS distinction between pictures and sketches is apparently being altogether abandoned by the latest ex-

**Pictures and
Drawings by
Professor C. J.
Holmes**

ponents of modern art, and they are not only filling the minor exhibitions with sketches, but also showing large-sized canvases which are nothing but sketches on an exaggerated scale. One may take the exhibition of pictures and drawings by Professor C. J. Holmes at the Carfax Galleries (24, Bury Street, St. James's) as an example of this tendency. One does this, not because the professor's work is the least worthy of admiration, but that he is an accomplished artist and an acute critic, who has assumed his present style from profound conviction, and is quite capable of producing highly pictorial and elaborated work if he thought it desirable. If this new theory of art is correct, it should receive its highest exemplification in the work of one so accomplished and animated by such high ideals. If, on the other hand, as one believes, this theory is not only mistaken, but, if generally adopted, will result in the destruction of the British school of painting, then there is no worthier object of attack. Twenty-seven pictures and drawings were shown in the exhibition, every one of which bore evidence of high intention, but only one of which could be said to be carried to full completion. This was the *Saddleback from the South-West*, a canvas which has already been described in THE CONNOISSEUR, and which was not so much a picture as a piece of well-balanced and harmonious decoration. One does not wish to decry this work, which was excellent of its kind. But is its kind of the highest order? Is there not a possibility that a Japanese screen painter, trained in such art from his boyhood, could not produce a similar and equally convincing piece of work at the cost of a few hours' labour? Professor Holmes's other examples of oil were not so satisfactory; they halted on the borderland between decorative and realistic art without showing a striking affinity to either. They were merely statements of elementary fact set forth in flat tones, and conveying little or no knowledge to a person who was not already informed on the subjects they depicted. One may ask, what is the utility of such work? A schoolboy would not have been able to compass such decorative feeling, imperfect though it was; but a schoolboy with a penny box of paints could have informed us with almost equal facility that a mountain side was green, the sky blue, and water white. If the aim of the pictures was decorative, then a square of Turkey carpet would have provided us with a more luscious feast of colour; if realistic, then a photograph would have better served our turn; and if to impress us with the beauty and majesty of nature, then the slightest sketch of a similar subject by Turner would have told us more of the massive grandeur of the eternal hills, of the infinite gradation of form and colour in sky and cloud, and of the mighty force of flooded water-courses.

In his water-colours and drawings Professor Holmes was less ambitious and more successful. They possessed the simple form of sketches, but lacked the verve and spontaneity which makes a sketch delightful. One had



CHÂTEAU D'AMBOISE
FROM AN ETCHING BY A. F. AFFLECK, AT MESSRS. J. CONNELL AND SON'S

feeling that these were not frank transcripts of nature—several, indeed, were purely decorative in their effects—but that their effect was attained by a careful and studied elimination of all that the painter considered non-essential to his work. Such a course is to some extent justified, but it must be remembered that it is not the greatest art which conveys to us the fewest facts, but the most. It is possible that the artist's message may become confused by overloading it with detail; but it is the most perfect art which records both details and essentials, subordinating the former to the latter in such a manner that they shall amplify and make stronger the latter.

At the same galleries there were shown a number of paintings and drawings by Mr. Donald Maclaren. Of the former, all of which were landscapes, it can only be said that there were notes of colour somewhat crudely and clumsily expressed and showing little attempt at definition of form. The drawings were decidedly better; they were portrait studies, well modelled and executed by considerable power of characterisation.

THE tendency of modern art to sketchiness is a phase of the development of that artificial *naïveté* with which

**Drawings by
Ilbery Lynch and
Hugh L. Norris,
and Etchings by
Alfred Bentley,
Henry C. Brewer,
Col. R. Goff, and
Herbert Hillier**

this most blasé of blasé generations is trying to awaken long-dormant elementary emotions. Another phase of it is to be found in the unconventional and, one must add, irreverent expression of religious subjects. A number of works of this character were included among the drawings by Mr. Ilbery Lynch, shown at the Fine Art Society's Gallery (148, New Bond Street). In saying that these works were irreverent, one does not wish to imply that the artist was inspired by irreverent motives. He may have been, and probably was, influenced by the desire to make his themes more realistic and poignant, and, to effect this, entirely discarded the conventional forms of portrayal, introducing modern Western costume and surroundings. Such form of treatment demands the highest artistic talent to ensure success. We can accept as satisfying the orthodox

presentment of a sacred character, even though it be lacking in impressiveness and power; for the halo, traditional robes, and other time hallowed emblems with which the figure is invested make it symbolic; we accept it not for what it is, but what it stands for. Discard these emblematic trappings, and only the loftiest nobility of conception will make up for their absence. Mr. Lynch has failed to realise this; he has descended not merely to realism, but to caricature. The *Entry into Jerusalem* is depicted as though the *dramatis personæ* were a hedge preacher and a small crowd of attendant rabble, the *Raising of Lazarus* is depicted in an aspect that is more ludicrous than soul-moving, and in the *Adoration of the Magi* the three kings appear under the guise of street strollers. Such conceptions are both false and mischievous, and tend to degrade our ideas of the spiritual and material aspect of the great sacred drama.

The same artist's illustrations to *The Rubaiyat* and other books, and many of his sketches, showed decorative feeling, and in some instances powerful and fluent line. If Mr. Lynch would strive less for originality and more for truth and sentiment, he would probably achieve far greater work than he has yet accomplished.

To turn from Mr. Ilbery Lynch's works to the water-colours of Mr. Hugh L. Norris was a refreshing change. The latter did not attempt to awaken our intellectual faculties, but was content with affording us sensual gratification. Very delightful were his presentments of English scenery, set down in atmospheric and delicate colour and filled with idyllic charm. Almost cloying in their tender beauty were a few of them, and one would have liked occasionally a more resonant note; but far worse omissions than this might have been forgiven Mr. Norris, so full of quiet loveliness were the scenes to which he introduced us—verdant water meadows, leafy brooks, and bluebell-carpeted woodlands—all set down without a jarring or tumultuous note to disturb their exquisite and refined harmony.

At the same galleries were shown a collection of new etchings by Messrs. Alfred Bentley, Henry C. Brewer, Herbert Hillier, and Col. R. Goff, practically all of which were concerned with architectural motifs. This phase of subject is, perhaps, over popular at present, and nearly every etcher, so far as theme is concerned, seems desirous of following on the lines long ago made popular by Alex. Haig. This, however, does not imply that the moderns see nature from his view-point, or express their vision in the same manner. Mr. Bentley uses his needle with much power; his *Cour du Dragon, Paris*, simply and succinctly set down, was alive with animation and sunshine. Very effective, too, were some of his other Parisian scenes, and the dry-points of *The Bakehouse Close, Edinburgh*, and *Stirling Castle*. His solitary mezzotint, the *Luxembourg Gardens*—a night scene—if truthful in general tone and sentiment, could have done with a little more relief. Mr. Henry C. Brewer's work was generally larger, and he depended less upon his power of line than on tonal contrast. In his *Toledo Cathedral* he had taken full advantage of the picturesqueness of his subject and made a well-balanced and effective

composition; his view of the *West Front* of the same building was also highly effective. The dry-point of *Westminster Hall*, by Mr. Herbert Hillier—an unusually large essay in this method—showed a somewhat formal subject, which by the arrangement of light and shadow makes a plate full of interest, set down in free, forcible line. In the *Malines* the etcher had given an impressive rendering of the cathedral, backed by a lowering sky. The contrast of light and shade in *The Astrological of Catherine de Medici*, though effective, was somewhat unduly forced. Col. R. Goff's works were not limited to architecture, and included some vigorous renderings of landscapes and seashore.

ETCHINGS were also in evidence at the Dowdeswell Galleries (160, New Bond Street, W.), where a complete

collection of the works of Sir J. C. Robinson were on view. Sir Charles, who is now in his eighty-ninth year, is an amateur in the best sense of the word, for while he is fully accomplished in the knowledge of his art,

he works purely for his own delectation. His work showed much originality of conception, and was strikingly different in outlook and method from that of most of his contemporaries. He showed a decided preference for concentrating the high lights in the centre of his works, not infrequently introducing the sun in the middle of his compositions, as in the *Sunlight and Mist, Swanage Down*, a sentient and finely composed piece of work. Equally effective was the *Newton Manor from the Purbeck Hills*, with its grand cloud-forms and vivid suggestion of falling rain. Other works which should be mentioned were *Brown Down Trees*, with its strong contrast of trees in shadow against a luminous sky, and the *Space and Light, Sierra de Almaden, Spain*, with its daring expression of the sun's rays. Miss Frances Drummond showed forty garden and woodland scenes at the same galleries, which were refined and harmonious in colour and displayed much decorative feeling.

AT Messrs. James Connell's Galleries (47, Old Bond Street, W.) etchings, too, were to the fore, a very interesting collection by some of the

best-known workers with the needle-point having been gathered together. Mr. A. F. Affleck was perhaps the most strongly represented. His work is gaining in strength and richness of chiaroscuro, and though sometimes he is apt to over-accentuate the contrast between his lights and shadows in his works, like *Château d'Amboise* and the *Gateway at Burgos*, he attained a wonderfully impressive effect. Not so strong but more atmospheric was the same artist's rendering of the interior of *Toledo Cathedral*, full of architectural detail but broad in its treatment. More wholly dependent on their power of pure line were the Dutch scenes by Mr. William Walker, in which the subjects were set forth with the accuracy of a topographical draughtsman, yet so poignantly and tellingly expressed that they were among the most interesting and autobiographical



DRAWING FOR THE BOOK OF JOB

BY R. T. ROSE

AT THE SOCIETY OF SCOTTISH ARTISTS

works in the exhibition. Mr. William Strang's *Farm in Brittany* and *La Guimorais* were powerful in their directness and simplicity of execution, while Messrs. William Strang, Fred A. Farrell, Martin Hardie, and Tom Maxwell were all seen to good advantage.

OF distinct educational value was the exhibition of original etchings by Rembrandt and his contemporaries, shown at Mr. Gutekunst's gallery (10, Grafton Street, Bond Street). In some respects it was the more valuable because it was not exclusively confined to the picked work of the best artists, but it included typical examples by men who are scarcely to be numbered among the greater masters of the needle. Comparing it with the work of the present time, one could not say that any examples, with the possible exception of those by Rembrandt, surpassed that of our best living etchers; yet the exhibition was decidedly more interesting than, say, an average display by the Painter-Etchers. The reason of this is, not because of any technical deficiency on the part of the moderns, whose mastery of poignant theme is hardly to be matched at any earlier period of the art, but to the clarity and lucidity which distinguished the works. These old masters were concerned with what they had to express; the moderns are concerned less with the subject than how they express it, with the result that a display of their powers becomes the predominant object of their art—a display which often comes as tiresome as the undue emphasis of a high note in singing. In the works displayed, Rembrandt,

though only represented by three examples—the *Jan Lutma*, *Clement de Jonghe*, and *The Three Cottages*—showed supreme mastery, he alone being able to vary his style to suit the exact expression of his subject, and to express it with full detail without losing breadth, and give full value to the light and shadow without descending into exaggeration. Van Dyck, in his *Jan Breughel*, shows equal powers of characterisation, but he is less supple and direct in his line. Nearest of all in point of style to Rembrandt is his pupil, Ferdinand Bol; his *Woman holding a Pear*, though not quite so certain in its draughtsmanship, and with the blacks and whites a little over-emphasised, will yet challenge comparison with the works of his master. Among other masters represented were Van Dyck, Claude, du Jardin, A. van Ostade, D. Stoop, N. P. Bergem, and J. Lievens.

THE director of the National Museum of Wales at Cardiff may be congratulated on the high quality of the retrospective loan exhibition of paintings now on view in its galleries. In the preface to the catalogue it is stated that the exhibition "has been rendered possible by the generosity of a few friends interested in art, who desire to remain anonymous. They have lent their treasures and defrayed the expenses of the Exhibition and the Lectures connected with it in the hope that the Welsh people will derive pleasure and profit from them." This public-spirited and well-timed action should exert a great beneficial influence on the future of the Museum. An inaugural exhibition in an institution of this kind not only sets a standard for its

successors, but also serves to point out the character of the works which should be accumulated in the permanent collection. It is therefore of importance that it should consist of works of serious import by competent artists. That this result has been attained can be seen from an inspection of the sixty exhibits, representative of half that number of artists, nearly all of the latter being of world-wide celebrity. Among the English painters, Turner is seen to the greatest advantage, no less than seven of his works being included, all of which belong to his latest and most expressive period. Chief among them is the famous *Rockets and Blue Lights*, lent by Messrs. Duveen Brothers, one of the finest impressionist pictures of all time. Of Romney there is an interesting version of *Lady Hamilton* as "*St. Cecilia*" and his *Portrait of Mrs. Newbury*; while Raeburn's *Mrs. Douglas*, shown some little time ago at the French Gallery, is an adequate representative of that artist. Other English artists shown, not always in important, but always in characteristic works, are Burne-Jones, D. Y. Cameron, Constable, Murray Smith, Grosvenor Thomas, Whistler, and Wilson.

Of foreign artists, those belonging to the French and modern Dutch schools are chiefly in evidence, Millet and Corot each shown in half a dozen fine examples, and Monet, Rodin, and many others being represented by one or more characteristic works.

AT Messrs Walker's Galleries (118, New Bond Street, W.) Miss L. E. Pierce exhibited a series of drawings illustrative of John Keats and Omar Khayyām and impressions of England and the Continent. Among the best of her works were the *Low Tide, Southend*, expressed with crispness and decision; the *Egg Market, Holland*, in which a strong note of blue was introduced with good effect; and the *Fountain, Rome*, the latter being marked by powerful but somewhat heavy coloration. The drawings by Mr. R. Purvis Flint, at the same galleries, depicting Scotland, England, and Holland, showed little differentiation of locality, but were all marked by delicacy and refined colour.

POST-IMPRESSIONISM was strongly in the ascendant at the exhibition of the Friday Club at the Alpine Club, Conduit Street. Now, as regards **The Friday Club** Post-Impressionism, I am a Philistine. I lack that exquisite sensibility which enables one to find a rhythmical flow of line in drawings destitute of draughtsmanship, and rhythmical harmony in pictures whose crudity makes the crimson of a pillar-box look quiet and unobtrusive. My vocabulary, too, is deficient, for Post-Impressionism, being above all forms of orthodox art, cannot be adequately criticised in the orthodox art terms, and one must needs reinforce the latter with the phraseology of music, science, and poetry. A well-turned phrase, culled from a contemporary writer, is the "music of the paint"; one does not know exactly what it means,

but applying it to Mr. Mark Gertler's *Furrier*, one would say that his paint had the volume and strength of a full-powered German band. His *Woman Resting* was depicted with phenomenal arms and hands; the picture might possibly be the embodiment of the mental vision which a small boy, undergoing corporal punishment, conceives regarding the weight and strength of the limbs of his castigator. Mr. Hamilton Hay's *Still Life* piece might have been the visualised recollection of a dyspeptic old gentleman of one of the surreptitious feasts of his youth. A cut melon—or was it a Dutch cheese?—was set forth on a draught-board patterned table-cloth in company with some emerald green apples. The former looked an embodiment of indigestion, the latter were suggestive of acute colic, while the obtrusive chequered table-cloth was possibly intended to symbolise the chequered happiness of boyhood—the pleasure of the feasting, and the pangs suffered in taking nauseous medicine to alleviate its after-effects.

THE trio of exhibitions at the Baillie Gallery (13, Bruton Street, W.) comprised one of water-colours and pastels by Mr. J. W. Herald, another of oil landscapes by Mr. Charles Martin Hardie, R.S.A., and a third of etchings and water-colour sketches by Mr. Martin Hardie, A.R.E. Lest confusion should occur in the minds of visitors between the identity of the last-named exhibitors, a note in the catalogues explained that they are respectively uncle and nephew, Mr. C. M. Hardie being a Scottish landscape artist of repute; while his nephew, who is perhaps the better known of the two south of the Tweed, is an official at the South Kensington Museum, a writer of valuable books and criticisms on art, and an accomplished etcher. It is chiefly in the latter guise that he appears in the exhibition, forty-three of his etchings being shown against nine water-colours. As regards the latter, one is inclined to agree with the preferences expressed in the forenote to the catalogue by Sir F. Short, who singles out the *High Noon in the Boat-yard, Rye*, and *Dulieu's Pig Farm*, for special commendation. The first-named, a skeleton of an unfinished boat, expressed with thorough and certain mastery of line, has been seen before, but the *Pig Farm*, together with *Studland Bay, Martello Towers, Hythe, In the Weald of Kent*, and *A Bend of the Rhine*, are among the artist's latest work, all of which show his command over poignant line and effective chiaroscuro. Mr. Charles M. Hardie's pictures were distinguished by fresh, pleasing colour and broad, direct handling. Among the more effective were *An Old Fife Jetty, Changing Pastures*, and *A Moorland Tarn*. Mr. Herald's pastels would have been both effective in colour and tone had he not so resolutely persisted in keeping them in an intensely minor key. As it was, his work appeared like nature seen through the medium of a murky London fog; a lighter background than the dark-brown paper he is so fond of using would probably remedy this defect.

Current Art Notes

At the Leicester Galleries (Leicester Square) two exceptionally interesting exhibitions were on view—
 Paintings by Signorina Emma Ciardi and Louis Sargent
 Paintings, chiefly of the Cornish coast, by Mr. Louis Sargent, and others, including many of Venice, by Signorina Emma Ciardi. The work of the two artists was rendered more effective by the contrast of their methods; Signorina Ciardi seeing nature under an almost uniform-grey aspect, while Mr. Sargent's work was replete with strong and vivid coloration. The lady artist was perhaps over-academic in her outlook, her inspiration being largely derived from Guardi; nevertheless, her work was not wanting in individuality, and was marked by the distinction which comes from assured execution and an absence of straining for effect. Her coloration, if somewhat uniform, was delightfully silvery in tone. Mr. Sargent's work was impressionist in the sense that he tried to interpret nature in the most direct and sensible manner. Certainly he gave a more vivid and brilliant rendering of the wonderful coloration of the Cornish sea-coast than has perhaps been vouchsafed by any previous artist. His pictures were sketchy, lacking in repose, but in their vehement strength of utterance, sustained brilliancy of colour, and absolute conviction they attained the quality of great art. Among the best works were the *Clodgy Rocks, St. Ives*, washed with sunlight, *When the Sea is out*, and *In the Pebble Cove*. Another phase of the painter's art was shown in several nocturnes, of which *The Meteor* was especially noteworthy for its decorative feeling and admirable composition.

THE Society of Scottish Artists' Exhibition is much larger this year than last. The committee have seen fit to add an applied art section, and they deserve credit for this innovation, while among the pictures there are several considerably ahead of any shown by the Society for several years past. To this category belongs Mr. W. Y. Macgregor's *Nethy Bridge*, the study of the rapid changes which nature presents on a breezy day; while Mr. C. Mackie's landscape with *rees, A Balcony at Venice*, has a greater luminosity than this painter usually achieves, and evokes a far higher opinion of his capacity than the majority of his previous canvases have done. Further good landscapes, those of Mr. W. O. Hutchison and Mr. W. M. Glass, and others, again, are *Sunset on the Moray Firth*, by Mr. W. B. Hyslop, and *A Spanish Village*, by Mr. D. M. Herland. Mr. Hyslop has missed the sleepy motion of a calm sea—that motion which Josef Israëls expressed so well sometimes—but the light gleaming on the distant land is beautifully handled, and it is this same quality of good treatment of light which chiefly glorifies Mr. Herland's work. His whole picture is suffused by the sun's rays, but, though everything is glittering and brilliant, that stridency often marking art of this kind is entirely absent. Turning to the department of portraiture,

two artists who impress one favourably are Mr. W. Macdonald and Mr. A. E. Harley, the former represented by *Lola* and the latter by *Portrait of a Lady*. Mr. Macdonald's canvas is original and intensely virile, while the face certainly holds an abundance of life; yet the bare arm prominent in the first plane is depicted in a slovenly fashion, and slapdash workmanship is equally salient in various other parts of the figure. No doubt this has been done with a view to concentrating the spectator's gaze on the sitter's eyes, but when that stratagem is employed it should not be allowed to be obtrusive, as it assuredly is in the present instance, it should be a servant rather than a suzerain; and one has only to recall how successfully it was used by Van Gogh, and more particularly by Manet, to realise what a lot Mr. Macdonald has still to learn despite his cleverness. Mr. Harley's picture, on the other hand, reflects less fire yet remarkably sound technique, the modelling being a very exemplar, and making all seem to stand backwards into the canvas besides forwards; while waiving portraiture, a work of which it behoves to speak is Mr. S. J. Peplow's *Still Life*, its subject a teapot, a melon, and some other fruit. In delineating these things the artist has eschewed rotundity as far as possible, making angularity insistent instead, and, thanks to his utilising this Post-Impressionist style, he has been fiercely criticised. But is it not an old axiom in painting, a very old one, that when a thing is drawn with curves it has a feeling of softness, whereas when it is done with straight lines and angles it acquires a look of solidity? Probably, then, it is with intent to emphasise the solidity and hardness of his subject that Mr. Peplow is painting in this so-called new manner; and, even allowing that his recent works are less delightful than those on which his fame rests, he is quite right in aiming at progress. No master of the past but has done likewise, developing various ideas of his predecessors.

In the water-colour room there are many engaging items. Miss O. C. Smyth's *Dannsa Marbh* is a clever imitation of Chinese art, and Miss C. Walton's street scene, *Balloons*, demonstrates this artist able to essay a new line of action well, the picture being done in a strong, simple fashion, comparatively foreign to Miss Walton's productions heretofore. An analogous manner is used by Mr. H. Lintott in *Portrait Study*, and used to good purpose, while an arresting work is Mr. A. Gamley's *Little Housekeeper*. The topic is a young girl engaged in washing dishes, and, albeit these last prove Mr. Gamley but a mediocre painter of still-life, and although the girl's right hand is badly drawn, the picture undoubtedly possesses a deal of that indefinable charm which the old Dutchmen conferred on humble domestic scenes.

The sculpture hall is fuller this year than usual, and a good item here is Mr. H. Wilson's *Christ Crucified*, while another exhibitor manifesting gifts is Mr. L. Deuchars, who shows two models for carved panels, each executed in plaster from a design by Sir Robert Lorimer, and the subject in either case being a series of little heads. Their beauty would seem to lie in their

quaintness, and perhaps it is quaintness again which constitutes the charm of Mr. Pilkington Jackson's *Patriarch*, a very life-like study of a rabbit. Passing to consider the new craftsmanship section, some bookbindings after designs by Mr. D. S. McColl are disappointing. He is one of the best art critics alive, but his bindings are destitute of synthesis; they betray a lack of definite purpose on the designer's part, and sundry volumes by Miss J. E. Pagan are much more desirable. Nevertheless, beautiful as these are, they cannot compare with a number of hand-printed books which have been borrowed for the exhibition, all of which are listed in the catalogue as emanating from Mr. Charles Ricketts' Vale Press, but one of which, in reality, is the work of William Morris, while two were printed at the Eragny Press by Mr. Lucien Pissarro. It was a happy idea to assemble these volumes, but unfortunately, if Morris is seen at his best, this is scarcely true as regards Mr. Ricketts. His *Daphnis and Chloë* and *Fair Rosamund*, neither of which is shown, are lovelier than anything by Morris, and likewise transcend all the efforts of the Essex House, Doves, and Cuala presses. Along with other things by the same hand they have proved a huge source of inspiration to many concerned with book production, as witness some of the tasteful printing of the Tower Press, Dublin, and more especially a superb volume decorated by Mr. Clinton Balmer, *The Gate of Smaragdus*; and, if Mr. Ricketts' books have any rival, this consists in the output of Mr. Pissarro. He also is inadequately represented in the present collection, for it does not include his masterpiece, a tiny volume of verse by Judith Gautier, a daughter of Théophile Gautier; but at least his edition of Perrault's *Deux Contes* is shown, and few more delectable books than this exist. The design on the title-page—a procession of female figures—has a stately severity which recalls the vases of Douris; while no less beautiful is the pattern on the cover, also the offspring of Mr. Pissarro's inventive genius. Lack of space makes it impossible to offer him here the homage he merits, but one must not conclude without mentioning another literary treasure embraced in the display—an edition of the *Book of Job*, printed in Morland type by the defunct Abbey Press, and illustrated with pen-and-ink drawings by Mr. R. T. Rose. This artist is not a sound draughtsman in the ordinary academic sense of the term, yet he stands in the front rank of contemporary illustrators. He has not the power of Mr. Austin Spare, nor the delicate touch of Mr. Laurence Housman, but he always contrives to render the essential spirit of the literature with which he is dealing; and, in the drawings in question, there is hardly one but exhales surely the weirdness and mystery which permeate the *Book of Job*.



DRAWING FOR THE BOOK OF JOB
BY R. T. ROSE
AT THE SOCIETY OF SCOTTISH ARTISTS

ONE of the oldest and most interesting of English historical mansions—St. Mary's, Bramber, Sussex—has been entrusted to Messrs. Harrod for disposal. It is an unique specimen of Early English domestic architecture, dating from the reign of King John, and being one of the finest examples of half-timbered work still surviving. A feature of the mansion is the perfect preservation of both exterior and interior, while its historical associations connect it with Charles II. and other English monarchs, the former staying there during his flight from Worcester.

To find a fitting and harmonious background for his household gods is always a formidable task to the æsthetic householder. It has, however, been considerably lightened of late recent years by the intelligent taste shown by various manufacturers of wall coverings. Among those who should be honourably mentioned in this respect are Messrs. Sissons Brothers & Co., who in their well-known "Hall's Distemper" provide an inexhaustible range of artistic hues equally suitable for decorating the living-room or domestic office, and, when used with discretion, setting off pictures or objects of art that may be in front of it like a simple frame sets off a fine picture. The material has the advantage of being inexpensive, washable, and sanitary. To those who like more ornate backgrounds—ones which, instead of forming plain settings to the household gods, unite with them in forming a beautiful and composite whole—nothing can be better than the finely executed reproductions of old Chinese and Japanese wall-papers issued by Messrs. Charles Knowles & Co., Ltd. (164, Queen's Road, Chelsea). The Chinese were supreme masters of decorative art, and their wall-papers were among their happiest efforts. The reproductions by Messrs. Knowles embody many exquisite arrangements of pattern and delicate and subtle colour harmonies.

Important Art Sale

AN opportunity is offered to connoisseurs by the sale of the contents of 20, King Street, Portman Square, by the direction of Her Highness the Princess Victor Duleep Singh, which Mr. Thomas Cubitt is selling on March 17th and 18th. Amongst the lots to be offered are several sets of Chippendale chairs, carved gilt and convex mirrors, Queen Anne, Sheraton and Hepplewhite furniture, and two grandfather clocks. There are also some fine pieces of antique silver, Wedgwood, Worcester, Sèvres, and Dresden services and figures, and some paintings by Herring, Baptiste Lely and Morland. Catalogue can be obtained from the auctioneer, 283, Fulham Road, S.W.

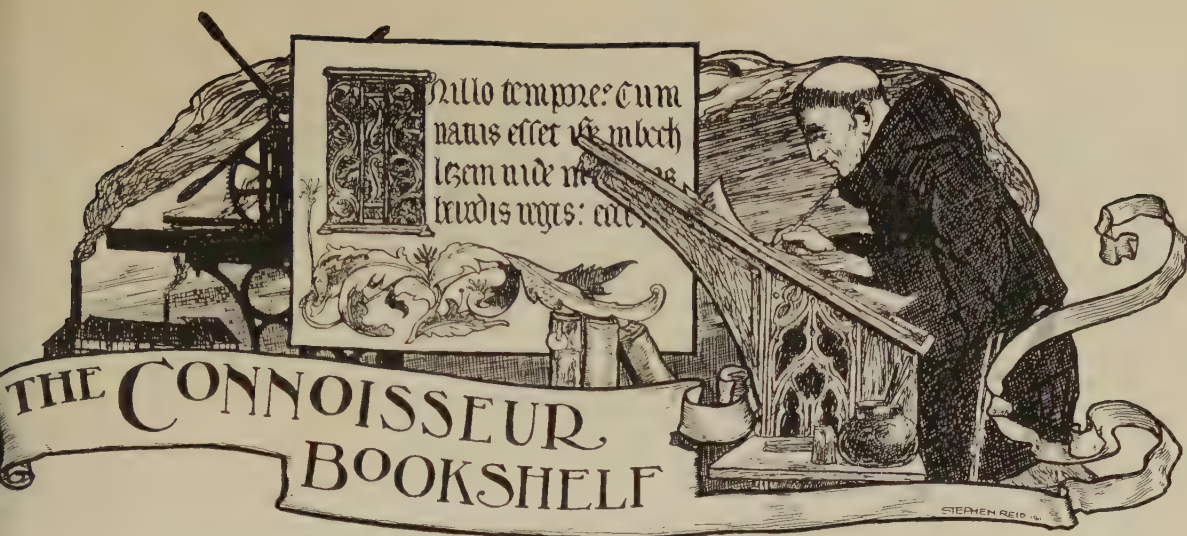


DORIS
FROM A MINIATURE BY MISS N. H. EDMUNDS



EILEEN, DAUGHTER OF HENRY MARSHALL
FROM A MINIATURE BY MISS N. H. EDMUNDS





IN some of the educational works of a former generation it used to be stated that the original idea of our lofty Gothic fanes was borrowed from the straight stems and meeting branches of the trees in a forest glade. One would imagine that this theory still meets with a certain amount of acceptance among the uninitiated, so little interest is taken in those phases of architecture — Byzantine and Romanesque — which bridged

the gap between the purely Classical and Gothic styles, and from which the latter were immediately derived. An important work on Byzantine and Romanesque architecture from the well-informed pen of Mr. T. G. Jackson, R.A., Cambridge University Press (2s. net) is therefore to be welcomed as serving to direct the attention of the enquirer to the close connection between the earlier styles of British and post-Roman continental buildings, as well as to instruct him on the genesis of Christian ecclesiastical architecture and its subsequent developments for over a thousand years. As Mr. Jackson truly points out, Roman architecture is



SANTA MARIA MAGGIORE-TOSCANELLA FROM "BYZANTINE AND ROMANESQUE ARCHITECTURE" (CAMBRIDGE UNIVERSITY PRESS)

the true source of all modern European styles; its great merit was "its admirable suitability to the purposes it had to fulfil; and also its power of adaptation to modern requirements, in which quality it surpassed Greek architecture as much as it was itself surpassed by the styles that succeeded it." Though the author is justified in urging the student to study the Roman styles in preference to the Greek, he appears to go unduly far in minimizing the importance of the latter. To class them with those of Egypt, Assyria, Persia, India, and China as alien to our temperament and having no direct bearing on modern use, is to ignore the undoubted influence they have exercised over some of the most beautiful phases of eighteenth and early nineteenth century interior decoration. The brothers Adam owed much to their inspiration, while to cite an example of nineteenth-century Greek architecture which is "not among the most frigid and desperately dull work of modern times," one need only mention St. George's Hall, Liverpool. It is, perhaps, unfair to lay so much emphasis on a point which, though important in itself, hardly comes within the true scope of Mr. Jackson's work. He traces in a masterly manner the branching-off of Roman architecture into the Byzantine and Romanesque styles, which, rising from the same stem, gradually developed under the influences of Eastern and Western environment into two independent styles. That the former can be adapted to modern English requirements is shown in the Westminster Cathedral, while the latter—the Romanesque—inspired the building of all our great ecclesiastical edifices, and indeed stone buildings of any kind, until long after the Norman Conquest. Mr. Jackson's volumes are based on a series of lectures he gave originally to Cambridge University students. This may, perhaps, partly account for the remarkable clearness of their exposition and the well-ordered arrangement of their contents. The writer brings nothing before his readers which is not fully explained and which cannot be perfectly understood by the latter. Every phase of architectural development is illustrated with plates and plans of actual buildings, the former being largely reproduced from drawings executed by Mr. Jackson and his son. Such drawings, executed by experienced architects, are far more helpful to students than photographs as allowing the salient features of each building to be duly emphasized and the decorative detail given its proper importance.

THERE is no hint in *Ayrshire Idylls* to guide us whether the title refers to Mr. Neil Munro's letterpress or the illustrations by Mr. George Houston. If to the latter, it is not misapplied, for these dainty colour-prints, redolent of fresh air and sunshine, are thoroughly idyllic, presenting, as they do, some of the most beautiful of Ayrshire scenes under their most charming aspects. On the other hand, Mr. Neil Munro's stories are not idyllic; they are concerned less with the country than with some of the chief personages who

have lived there, and the latter are portrayed rather in a satirical than a sympathetic spirit. Dr. Johnson is, perhaps, fair game to a Scotsman; the sketch of him accompanying Boswell to the house of the latter's father, presented in *Ursa Major*, is undeniably clever, but the caricature is somewhat broad, and the doctor is made to talk, not in the racy Anglo-Saxon which he habitually spoke, but in the Latinisms he used when writing, some of his sayings, actually recorded as having been made during the visit, being translated by the writer into more pompous phrase. The sketches of Burns are conceived in a more serious spirit, yet perhaps on this account are even less satisfying. To revivify the great dead and make them act and speak naturally, and so as to impress the spectator with a sense of their greatness, is a feat which demands transcendent powers; it may be questioned whether even Shakespeare would have succeeded if the personages he depicted had not been so far removed from us in period that we have little conception of what they were like, and so have no preconceived notions of our own regarding them to hold up against his portraiture. Mr. Munro's other sketches are better, because they concern people either not so well known or entirely imaginary, and so one can accept the author's conception of them without question. These are well written—as indeed are all the stories—and are generally threaded with a vein of tragedy.

KINGLAKE was a partial disappointment in literature. His *Eothen*, published in 1844, seemed to prophesy a distinguished career for its author; but, though he lived until 1891, he produced only one other work, the lengthy *Invasion of the Crimea*, which, full of brilliant passages, is at the same time so interminably prolix that now it is not read, but only quoted from. *Eothen*, on the other hand, has become a minor classic, and to judge by the numerous editions issued of recent years, it enjoys a wider popularity than when written. In the latest one, a handsomely mounted volume published by Messrs. Sampson Low & Co., the art of Mr. Frank Brangwyn, A.R.A., is called in to elucidate and embellish the highly polished though artificial style of the writer. The contrast between the methods and personalities of author and artist is so complete that one would expect their work to clash rather than harmonize; but the combination proves most happy, Mr. Brangwyn's illustrations suggesting all the feeling of the glamour and mystery of the East which the clear-cut and precise utterance of Kinglake fails to convey wholly. The coloured plates are finely reproduced, and show the artist in full command of those rich and poignant harmonies which he expresses with such perfect ease and directness. Even better in their way are the black-and-white illustrations; these have all the charm of the artist's etchings, and gain in spontaneity from being executed on a smaller scale. Mr. S. L. Bensusan prefaces the volume with a well-informed introduction, and altogether

"Ayrshire Idylls,"
by Neil Munro,
LL.D., illustrated
by George
Houston, A.R.S.A.
(Adam and
Charles Black
ros. 6d. net)

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University
Press
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ly as follows:—eight to Lucca, whose work is the
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Ambrogia, Fra Matteo and Lucca di Andrea della
ia, and Bendetto and Santi Buglioni. The cata-
e is a valuable addition to Della Robbia literature,



THE CAMPANILE, LE PUY FROM "BYZANTINE AND ROMANESQUE ARCHITECTURE"
(CAMBRIDGE UNIVERSITY PRESS)

Professor
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see how it could have been bettered. Professor Marquand
is now engaged on a general catalogue of Della Robbia
work, and will be grateful to readers who will kindly direct
his attention to specimens which are unknown to him.

William Blake's illustrations to Thornton's "Pastorals
of Virgil." Enlarged fac-similes in platinotype from
the scarce original edition by Frederick H. Evans.
Royal 4to. Edition limited to 25 numbered copies.
(£2 2s. net)

IT is frequently to be considered one of the misfortunes
of the illustrator that he is compelled to restrict his work
within the space allowed him by publisher and author;
and indeed only too rarely is he given a voice in the

question as to what form and size a book shall take that he sets out to beautify. When William Blake was commissioned to illustrate Ambrose Philips's *Imitation of Virgil's First Eclogue*, and, eager to show what vitality and power could be expressed by a neglect of conventional procedure, undertook to cut the wood-blocks himself, he had to confine his energies within a space of three by one-and-a-half inches for each design. These seventeen cuts form Blake's solitary attempt at wood-engraving; but they display some of the most remarkable features of his art, and are deservedly famous. To see how well these enlarged reproductions are justified, one needs to compare them with the original prints in the shabbily produced but valuable little octavo Dr. Thornton published in 1821. Blake's lack of skill as a wood-engraver is, of course, emphasized by the enlargement of his errors; but even were this a disadvantage, it is quite counterbalanced by the additional force and beauty they gain. The accompanying text has been printed by hand at the Temple Sheen Press; and we could wish that Mr. Evans had thought fit to print the whole of the *Eclogue*, instead of merely those passages directly related to the cuts. He would have spared the sensitive reader some uncomfortable jerks and left him better satisfied.

It would be a nice question whether the iconoclast or the restorer has done most damage to the rich wealth of medieval figure sculpture formerly existing in England. How vast it was may be inferred from the statement made by Professor Edward S. Prior and Arthur Gardner in their great work on the subject, that scarcely more than one per cent. of it has come down to us. This relatively small salvage, however, has left a huge number of separate items; the authors, who modestly confess that they have not exhausted their theme, have had over three thousand photographs of different objects from which to select the illustrations for their work, while more than thrice that number of pieces have been brought to their notice. The work, like most of the examples of medieval art, was practically wholly used for ecclesiastical purposes, and almost invariably employed in conjunction with architecture, being originally an offshoot of the latter. The period covered by the book is, broadly speaking, the four hundred years from 1130 to 1530, when Gothic architecture, of which sculptural ornamentation formed such an important element, was dominant. Earlier pieces, which, though not numerous, include some works of the highest importance, are noticed, as are also a few of

the later pieces—those recumbent monumental effigies which retained their Gothic style until well into the seventeenth century; but for the main part all the work described was executed in the period mentioned. The volume is a highly valuable addition to the records of ancient English art, throwing light on a phase of it which has not hitherto been adequately explored or sufficiently appreciated. The authors have conclusively shown that medieval England, far from being an inartistic nation, developed to the highest degree one of the most beautiful and sentient forms of artistic expression, and that if the hands of reformers had been less heavy, our ancient sculpture would have vied in quantity as well as in quality with that of France. Too much praise cannot be given to the illustrations—855 in number—which bring out the details of the carving, in the subjects chosen, in a wonderfully explicit manner, and add much to the value of the lucid, scholarly, well-written and well-arranged letterpress.

THE poems of Miss Eleanor Wheeler Wilcox perhaps command a wider circle of readers than those of any other Anglo-American author. Her tender sentiment and graceful fancy, always inspired by high ethical ideals but never rising beyond the intellectual capacity of her audience, have endeared her to thousands of people to whom the greater living masters of verse are merely names. Both on account of their far-reaching influence and their own intrinsic merits, Miss Wilcox's poems are worthy of presentment in a guise more tasteful and worthier of permanent keeping than is afforded by the orthodox popular editions, and on this account the issue of the sumptuously mounted volume of her *Poems of Passion and Pleasure*, illustrated by Mr. Dudley Tennant, is thoroughly justified. The artist has interpreted her themes with sympathetic insight, and shows in his treatment of them the high qualities of colour and draughtsmanship which usually distinguish his work. Some of the more successful plates are those concerned with Miss Wilcox's charming fancies concerning child-life, such as "The Beautiful Land of Nod," or "Babyland," but Mr. Tennant displays even higher qualities in some of his more serious conceptions—the richly coloured "Sunset," the pathetically beautiful illustration to "War Sonnets," the glowing "Love's Language," or the dainty idylls of "A Lover's Quarrel." The artist throughout the volume, without merging his individuality, has subordinated it to the expression and elucidation of Miss Wilcox's ideas, so that the letterpress and illustrations are mutually helpful, instead of, as is too often the case nowadays, maintaining complete independence of each other.

"Medieval Figure Sculpture in England,"
By Edward S. Prior, M.A., and Arthur Gardner, M.A.
(Cambridge University Press
£3 3s. net)

"Poems of Passion and Pleasure," by Ella Wheeler Wilcox
Pictured by Dudley Tennant
(Gay & Hancock)



LE SEMEUR

RARE LITHOGRAPH BY JEAN FRANÇOIS MILLET



CHELSEA CHILDREN
AN ETCHING BY THÉODORE ROUSSEL



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Milton's "Paradise Lost."—A6,465 (Norwood).—If our Baskerville edition of Milton's *Paradise Lost* and *Paradise Regained* are in good condition, they are worth about £3.

Mezzotints.—A6,510 (St. Mary Church).—If your mezzotint of *Mr. Tomkins*, by C. Turner, after Sir J. Reynolds, is a good average impression, it is worth about £3. The print of *Triadne*, by W. Doughty, after Reynolds, would need to be seen before an opinion could be given, as it is an engraving of considerable value when in fine state.

"Lord Robert Manners."—A6,518 (Hull).—The value of this mezzotint, by Dickinson, after Reynolds, varies very considerably, a fine proof, before any letters, having realised over 50, while other impressions sell for under £10.

Coaching Prints.—A6,521 (Condover).—Your set of coaching prints, by Reeves and Rosenburg, after Pollard, are worth from £20 to £30, if genuine, according to the quality of the impression.

Book.—A6,524 (Ferry Hill).—*The Reviving of a Christian*, by R. Jenison, is of practically no interest to a collector.

Books on China.—A6,540 (Santiago).—We should recommend the following:—Hayden's *Chats on China* (T. Fisher unwin), 5s. net; Hodgson's *How to Identify Porcelain* (G. Bell), 5s. net; and *Marks on Porcelain*, by Hobson, published by Macmillan, 7s. 6d. net. The last-named work contains the most comprehensive list yet published. For a more expensive work we should advise the most recent edition of Litchfield's *Pottery and Porcelain*, published at the end of last year by Messrs. Truslove and Hanson, at one guinea.

Prints.—A6,549 (Bury St. Edmunds).—Your Art Union prints have little or no interest to a collector of engravings.

Chest.—A6,570 (Atherton, Manchester).—The photograph you send is very small, but so far as we can judge, the chest is of carved work, and probably Italian. We fear we cannot give any further information without seeing a better photograph.

"Feathered Tribes of British Islands."—A6,576 (Swich).—This work, with two illustrations by Geo. Baxter, lies about £1 under ordinary circumstances.

Octagonal Table.—A6,577 (St. Saviour's, Jersey).—We have referred your enquiry to our expert, and he is not aware

that Chippendale always built his fretwork of separate pieces. He has seen many fine examples of Chippendale tables with the fret in one piece.

Drug Jars.—A6,580 (Edgbaston).—The drug jars shown in the photograph are not Dutch delft. They are probably of French fayence, and may be of the eighteenth century. The French factories are very numerous, and very little is known of many of the smaller ones. Such jars, not of known and celebrated factories, are not readily saleable, but they might fetch 50s. or so the pair.

"Oliver Cromwell," by John Barnet.—A6,583 (Chichester).—Your print is only worth a few shillings.

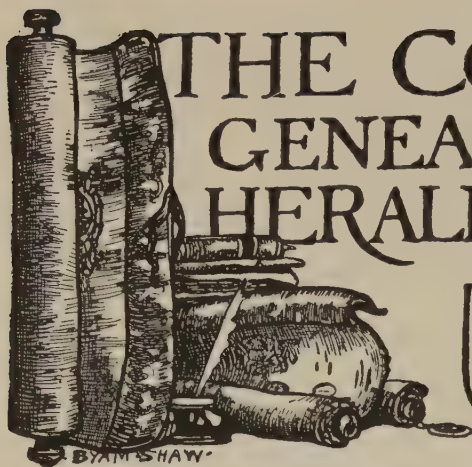
Sporting Prints.—A6,586 (Brussels).—If your set of four coloured prints of *Liverpool Grand National Steeplechase, 1839*, are genuine good impressions, they are worth £10 to £15 the set.

"Le Byron des Dames."—A6,589 (Highland P.R., Conn.).—As your book is apparently a unique copy, we fear it is not possible for us to place a value on it without seeing it.

China.—A6,592 (Vienna).—None of the articles shown in the photographs you send is of value from a collector's point of view. (1) The plate marked *Copeland* appears to be printed ware, such as is produced in quantities. A service would only be of value for its domestic use. The firm is still in existence. (2) The cup and saucer are of Davenport (Longport) manufacture, made previous to 1876, but not fine in quality. Though a service would be saleable, an odd cup or saucer would only fetch 5s. or so. (3) The jug and bowl are modern French ware. They might realise a few shillings, but it would be difficult to find a purchaser.

Derby Vases.—A6,611 (Pontypool).—The mark on the vases was used from 1780 to 1830, but the continuous landscape in the decoration points to about 1810. Judging from the photograph, they are a good set, and should be worth about £25.

Clock.—A6,624 (Toronto).—There are two clockmakers named Pattison recorded in Britton's *Old Clocks and their Makers*: Robert Pattison, who was apprenticed to Thomas Tompion, and George, who worked in King St., Seven Dials, in 1835. If you care to send a photograph, we can give you an approximate valuation.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

EPITAPH.—The curious epitaph to Mary, Lady Kingston, is to be found in Leyton Church, on the south side of the chancel, and is on brass; it reads as follows:—

“ If you wyll the truythe have,
Here lyethe in thys grave,
Dyrectly under thys stone,
Good Lady Mary Kingstone;
Who departed thys world, the truth to say,
In the month of August, the xv day;
And, as I do well remember,
Was buryed honorably 4 day of September,
The yere of our Lorde, rekynd trully,
MV^c fourty and eyght varelly;
Whos yerly obyte and anniversary
Ys determined to be kept surely,
At the costs of hyr sone Sr Henry
Jernynghame truely;
Who was, at thys makynge,
Of the Quenes gard cheffe capteyn, 1557.”

Lady Kingston was wife of Sir William Kingston, K.G., and

daughter of Richard, Lord Scroop. She had first married Edward Jerningham, Esqr.

KEMPSON.—The Rev. Gough Willis Kempson was son of Willis Kempson, of Wolverhampton, co. Stafford, gent. He was of Christ Church, Oxford, matriculated 17 June, 1770, aged 18. B.A. 1773; M.A. 1779. He died at Graisle, near Wolverhampton, 18 October, 1825.

The Rev. William Henry Kempson, second son of the above, matriculated at the same College 26 June, 1828, aged 18; took his B.A. in 1833, and died 25 October, 1836.

COAT OF ARMS ON PORCELAIN.—The arms are Or, three demi-lions rampant, and a chief or. for Fisher of co. Gloucester, co. Hertford, and co. Stafford; impaling Ermine, three fusils, conjoined, in fess, sable, for Pigott, and were used by that family of co. Buckingham and Salop.

COLCHESTER.—Sir Duncomb Colchester was knighted at Whitehall 9 November, 1674. His pedigree was entered in the *Visitation of Gloucester*; the pedigree we give below is in Le Neve's *Pedigrees of the Knights* (Harleian Society).

The arms are given as Or, a chev: betw: 3 estoils gu: Crest—a demy lion proper, holding in its paws a like estoil gu:; a confirmation of these arms was granted to Richard Colchester, father of Sir Duncomb.

Richard Colchester=

Richard Colchester=
of Greys Inne, gent.
Cursitor for London
& Midds. in the
Court of Chancery.

Sir Duncomb Colchester=Elizabeth dr
of y^e Wildern in Abinghale of Sr John
p'ish com: Glouc. K^{td} as Maynard, K^t
above living 1686. Serjeant at
Lawe.

1 Jane
2 Mary
3 Dorothy

Maynard Colchester
esq^r a student in the
Inner Temple 1683.

Henry Somerset
Colchester.

Queries.

[We shall be pleased to insert two or three queries monthly, for readers, provided they are short, and are accompanied by the name and address of the sender.]

SWYMMER FAMILY.—Any particulars relating to this Somerset family will be gratefully received.



"History of Old Sheffield Plate"

By Frederick Bradbury*

(Reviewed)

OLD SHEFFIELD PLATE has long waited its chronicler. For a quarter of a century or more it has been gradually losing its popularity, until now it is as eagerly sought after, and as highly prized by collectors, as old silver, old china, and the other beautiful wares which our Early Victorian progenitors lightly laid aside in favour of the products of nineteenth-century machinery. Yet the literature on the subject has hitherto been meagre in quantity and lacking in authority, so that the collector who sought for knowledge had to acquire it by experience. Now at length in the *History of Old Sheffield Plate* we have a book that is worthy of the subject, and one that covers it so thoroughly as to leave little scope for exploration by future writers. Mr. Frederick Bradbury tells us in his preface that the object of his work "is to extend a knowledge of the now highly valued specimens of Old Sheffield plated wares; to trace the origin of the processes by which they were made; to give some particulars of the manufacturers and their factories, the localities, the workmen and the methods employed; with other details that may be of interest both to collectors and to those who deal in the products of an old-time industry that has to-day fallen almost entirely into disuse."

This is an extended programme, yet Mr. Bradbury has largely improved upon it, or at least placed under the modest heading of "other details" the contents of half—and that not the least valuable half—of his volume. The writer has indeed special qualifications—one might say, all the qualifications—desirable for the performance of his work. Himself a manufacturer of plated ware, he comes of a family who have been associated with the industry since its inception. There is no process in the work with which he is not personally acquainted; while his prominent position in his native city has put at his disposal a mass of information from public and private sources and numerous specimens in private collections which would not be available to an ordinary writer. Added to this, the work has obviously been a labour of love, and no pains have been spared to make it as complete as possible.

An evidence of this is afforded by the profuse wealth of illustrations. It is, of course, impossible to adequately convey by means of these the peculiar qualities of Sheffield

* *History of Old Sheffield Plate*, by Frederick Bradbury. Two Guineas. (Macmillan.)



PIERCED ESCALLOPED TOP PIPE LIGHTER

DATE 1783



OVAL PIERCED AND CHASED MUSTARD POT, BY T. FOX
AND CO. DATE 1789

plate—the subtle delicacies of texture and finish, differentiating it in appearance from well-made copies in modern electroplate, which are apparent only to actual sight and touch and are not to be transferred to paper by any process blocks, however excellent—but the plates throughout are of high quality and fully expressive of the form and detail of the articles depicted. As to the selection of the latter, there may be two opinions. Mr. Bradbury has not limited his choice to what may be termed purely collector's pieces, but has included a number of orthodox specimens not specially distinguished either for rarity or beauty of design. In this we think he has shown discretion, for to omit from a work of this kind the description of anything but the exceptional—

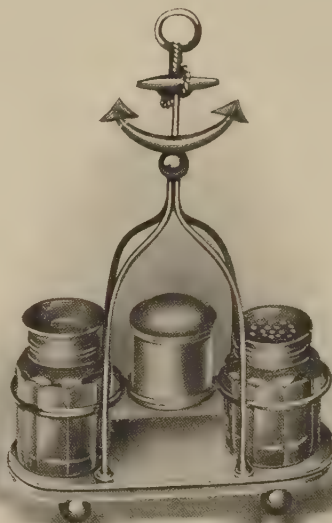
the pieces which are generally out of reach of anyone but the advanced collector—would be to greatly impair its utility. Another point on which Mr. Bradbury may be congratulated is that he has fully illustrated the various processes of manufacture, showing the original ingot of copper and silver before and after fusion, and lucidly demonstrating all the subsequent stages through which it passes, a feature which we do not remember to have seen included in any previous work on the subject.

Old Sheffield plate, as the author explains, “is the term used to describe articles of flat and hollow-ware for table or domestic use made of copper coated with silver by fusion” and hardened and strengthened by pressure between rollers. The process was discovered in 1743 by Thomas Boulsover—Mr. Bradbury bringing forward conclusive evidence that this is the correct form of the name instead of the more generally accepted spelling of “Bols-over.” The inventor was a button-maker, and at once applied the discovery to the adornment of his wares, and “it is noteworthy that the plated button, the very first

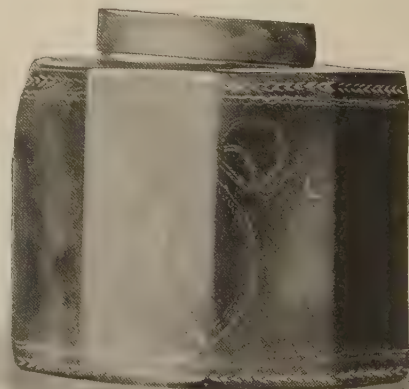
article made by Boulsover, should have held its place amongst the many productions from fused plated metal more tenaciously than any other experimental articles.” Space does not permit us to follow the author into his interesting account of Boulsover's career, or to his comprehensive and instructive description of his method of manufacture—a method still in use at the present day. Collectors, or intending collectors, however, should closely study this portion of the book, as an intimate knowledge of the methods of manufacture will often save them from purchasing spurious imitations of the Sheffield ware.

For many years after the invention, Sheffield plating was almost entirely confined to the production of small articles such as buttons and snuff-boxes. Mr. Bradbury, though he includes some specimens of shoe-buckles among

his illustrations, is not inclined to include these as among the articles largely produced by Sheffield platers, as he holds that the process was not suitable for such work, and that such ones as were plated were generally done by the earlier method of close plating. Button and box-making, however, both became flourishing industries, though the latter was ultimately transferred to Birmingham, the Sheffield manufacturers chiefly concentrating their attention on the production of larger and more important articles. This did not take place until some years had elapsed. It is not until about the year 1755 that there can be found any real evidence of an attempt to manufacture larger articles for daily household purposes. To that year belongs a very interesting example of



THE VICTORY INKSTAND, BY DANL. HOLY, PARKER
AND CO. DATE 1804



BRITANNIA METAL TEA CADDY, BY KIRKBY SMITH
AND CO. DATE 1797

"History of Old Sheffield Plate"

saucepan. It is curious to note that the silver coating of this article is for use rather than ornament, the plating being on the inside and extremely thick. The piece is one of Joseph Hancock's manufacture, being the earliest authenticated work by this great pioneer of the Sheffield plating industry. Among his early contemporaries were Thomas Law and Thomas Leader. The latter had served an apprenticeship with a firm of London silversmiths, and his education stood him in good stead, for, joining in partnership with Henry Tudor, he established the first factory for the production of Sheffield plate, and the firm took rank as the largest and most important makers of the commodity. This firm is now extinct, but another firm not greatly inferior in point of antiquity, that of the Bradburys, is still in existence, they being the successors of Matthew Fenton & Co., the second firm on the Sheffield books to register as silversmiths. This was in 1773, the first year in which the local assay office was established. Between then and 1800 was perhaps the finest period of Sheffield plate. It embraced various improvements in the manufacture of the ware—the invention of silver edges, soldering-in of shields, and the introduction of light cut engraving. The beauty and delicacy of the designs made during these years have not been subsequently surpassed. They were largely influenced by the classical feeling which prevailed in England at the time,

and which, exemplified in the work of the brothers Adam, Chippendale, Sheraton, Wedgwood, and other designers, gave to products of English contemporary craftsmanship a dignity of form and a refinement of ornamentation which is hardly to be matched since the days of ancient Greece. It is to pieces of this period and the years immediately succeeding it that one should look for Sheffield plate in its most beautiful forms; and study of the illustrations in Mr. Bradbury's book should serve to correct the prevalent belief that Sheffield plate consists of ponderous articles, chiefly candlesticks andandelabra, with heavily gadrooned and florid silver-filled mounts, and "copper showing through." It is, indeed,



OLD SHEFFIELD PLATE COACH LAMP IN THE
ENTRANCE HALL AT KNOLE PARK
DATE 1816

curious how widespread is the misconception that the artistic triumphs of Sheffield plate in its most glorious days are founded on the production of the George IV. and early Victorian periods, and even on the atrociously copied specimens with which this country has lately been flooded.

Among the workers of the best period were Matthew Boulton, of Birmingham, and Samuel Roberts and Thomas Nicholson, of Sheffield, who each exercised a marked influence on the craft. Boulton died in 1809, so that little of his work came under the influence of the sudden change of fashion which occurred about the beginning of the nineteenth century. Everyone then became weary of the plain designs in silver and plated ware, with the result that new ones far more ornate and intricate had to be substituted. The result is that although after this date we find even more wonderful workmanship, there appear gradual signs of artistic deterioration, a decadence which continued until Sheffield plating began to be superseded by electro-plating, which occurred shortly after 1840. The new process was much cheaper, requiring a smaller amount of silver and being far easier in the working.

The great superiority of old Sheffield work and designs over modern electro-plate being admitted, it is a source of considerable surprise to many that Sheffield does not resuscitate this interesting industry, or, at any

rate, manufacture more articles from the old dies, many of which undoubtedly still exist in the city. The everlasting demand for low-priced goods is, however, the chief obstacle. As Mr. Bradbury says, "we live in an age when people who purchase plated wares enquire for them in their cheaper forms." With reference to the dispersal and destruction of the old dies, the following extract is of great interest:—

"Quantities of the dies, that must have cost hundreds of thousands of pounds in the cutting alone (and would to-day be invaluable for use under the prevalent reversion from Victorian types of fashion), were melted down for the mere value of the metal, and those few firms surviving

The Connoisseur



SHEFFIELD PLATE DISH RING, BY TUDOR AND LEADER

DATE 1787

and having any number of the Old Sheffield dies only too often find them incomplete.

"From research it would appear that the period between 1852 and 1858 must be assigned as the approximate time of the dispersal and destruction of dies by the surviving Old Sheffield plate makers. The Victorian

styles of electro-plated articles had then become generally fashionable, whilst the method adopted of casting in German silver from models was gradually superseding the use of stampings from steel dies in the making-up process.

"The factories in Sheffield were circumscribed as to their space, and much more room was required for fresh

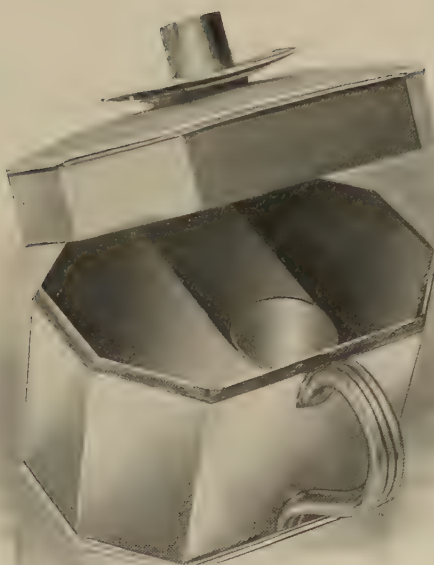


THE ARGANDA LAMP

DATE 1784



WAX TAPER OR "BOUGIE BOX"
BY N. SMITH AND CO. DATE 1800



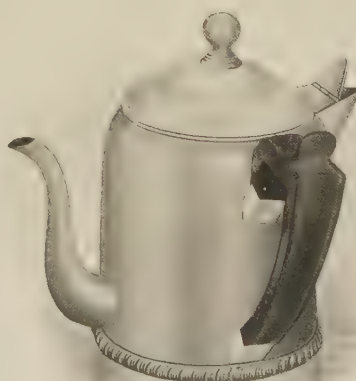
TINDER BOX WITH NOZZLE FOR TAPER
FIXED IN THE LID DATE 1800



TOBACCO BOX, BY J. YOUNGE AND CO. DATE 1783

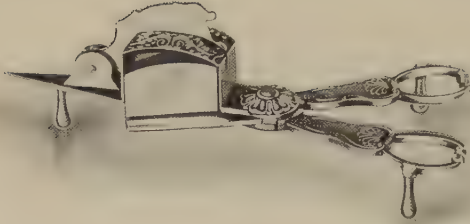


BRITANNIA METAL TEAPOT
BY J. VICKERS DATE 1828



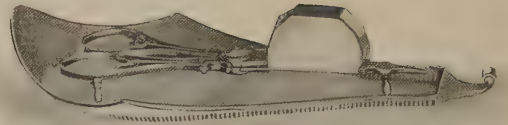
ARGYLE IN THE FORM OF A JUG
BY M. BOULTON AND CO. DATE 1800

The Connoisseur



SNUFFERS DATE 1820

methods, appliances and models in connection with the electro-plating process. The manufacturers appear to have thought that dies cut between the years 1810 and 1850 might some day once more come into fashion, but



SNUFFERS AND TRAY, BY N. SMITH AND CO.
DATE 1775

The remainder of Mr. Bradbury's work includes valuable chapters on the "Locality of Manufacture," "Advice to Collectors," "Ascertaining Dates of Specimens," "Other Industries connected with Old Sheffield

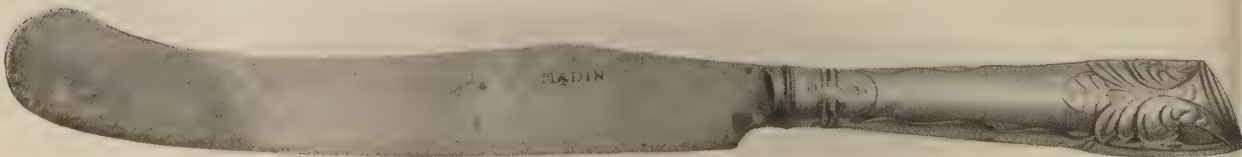


CANDLESTICK, BY J. PARSONS AND CO.

DATE 1784

as for those of the earlier periods, the chances of re-introduction were remote. Therefore we find that the 'Adam' and subsequently plainer patterns of dies were those more particularly condemned to destruction."

Plate," and "Britannia Metal," and last, but not least, a full and comprehensive list of makers and their marks and the Sheffield assay office marks, the former of which will be invaluable to collectors.



STEEL-BLADED TABLE KNIFE, WITH HANDLE OF FILLED SILVER

DATE 1779



By J. Starkie Gardner

THE present article is suggested by a stroll through some of the shops of well-known dealers in antique silver and Sheffield plate. It will be of interest, affording some guide to connoisseurs and collectors of antique silver at a distance, to what may be seen and appreciated, and, if desired, purchased, on a visit to leading gold and silversmiths of the metropolis.

In old days goldsmiths and silversmiths were of one and the same craft, not only supplying their royal and noble patrons with the tasteful works in gold and silver for which collectors now so eagerly compete, but also many a loan in the times of stress and storm, to which even royalty itself was subject, the good old strenuous days of the Plantagenets, Tudors, and Stuarts. This they found profitable, retiring not only with great wealth and civic dignity, but becoming founders of many noble families. Gradually the two hitherto interwoven branches—the creative and speculative-financial—separated, some remaining goldsmiths and craftsmen, and others money-changers and bankers. While the latter seem to send a never-ending stream of votaries to swell the peerage and amass their millions, the former sustain the dignity

of their craft, and for reward should have the pleasure and credit of handing things of beauty, hall-marked, to posterity, and their more moderate fortunes.

First and foremost our peregrinations took us to the most notable of these—the Crown Jewellers and goldsmiths and almost historic house of Garrard, founded so long ago as 1721. They remained in their original house in Panton Street, Haymarket, for two long centuries, save ten years, under the sign of the King's Head, enjoying and meriting intimate royal patronage throughout practically nearly the whole of this period. But at last the time comes when the mysterious forces impelling migration westward can no longer be resisted, and albeit, with some reluctance, they commissioned Sir Ernest George to design their present mansion in Grafton Street some two years since. This is acknowledged to be the best example of a business house as yet erected in the West End, dignified and reticent, and pre-eminently adapted to its purpose.

The antique silver room into which one is ushered attracts by its admirable proportions, with its beautiful vaulted ceiling and exquisite Adam mantelpiece. But the show-cases,



ELIZABETHAN TIGER-WARE JUG, 1580
(MESSRS. GARRARD)



CHARLES II. PORRINGER AND COVER, 1669
(MESSRS. GARRARD)

beautifully fitted by White Allom, contain that for which we search, and present a fascinating array of antique plate for inspection and examination. Well lighted, carefully arranged, one sighs as one's thoughts irresistibly wander to the magnificent Franks' bequest of antique silver, still crowded and imperfectly labelled, in dimly lighted cases in that anomaly and relic of barbarism the "Gold Room" of the British Museum.

To make an entirely satisfactory selection from so much requires nice discrimination and leisure; but the plunge must be made. Bell salts are always of interest, and, though familiar objects, are rarities for all that. They possess a strong family likeness, yet within certain defined limits they vary much, and seldom can two be found precisely similar. One example, dated 1599, is of



QUEEN ANNE MONTEITH, 1705 (MESSRS. GARRARD)

average height, 9½ inches, and though not presenting the usual rich display of "flat-chasing," that is, embossing and punching in low relief, it is a fine and valuable specimen. Their production was confined, it is almost needless to say, though not strictly, to the last decade of the sixteenth and first decade of the seventeenth centuries. Not so very many years ago these could be picked up for from £200 to £400, but now anything below four figures is a lucky find. Equally familiar is the Elizabethan Tiger-ware jug with silver-gilt and embossed cover and



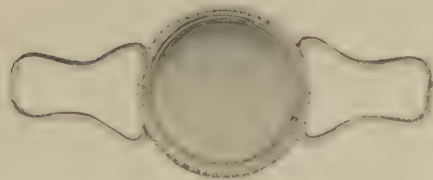
JAMES I. COCOA-NUT CUP, 1611 (MESSRS. SPINK AND SON)

mounts. Its date is 1580, and it is certainly a remarkably fine and typical example of the long-necked variety, which succeeded a somewhat more squat form somewhere about 1570. It is 10 inches high, with acorn thumb-piece, turned baluster knob, and embossed in high relief. This is a distinguishing characteristic, though the mounts are sometimes engraved only, generally with the strap pattern of Edwardian and Elizabethan chalices, and still more rarely with "flat-chasing." The next illustration is a finely shaped porringer and cover of 1669, with gourd-like embossing, so rare at this date, delicate dolphinsque handles, and turned knob. It preserves its original gilding in excellent condition, and its interest is heightened by the engraved royal and a second coat of arms added in the eighteenth century, probably to commemorate a

Antique Silver and Sheffield Plate



CREAM PAIL, BY EDWARD ALDRIDGE,
1770 (MESSRS. HEMING)



LEMON STRAINER, 1763
(MESSRS. WILSON AND SHARP)



CREAM PAIL, BY ALDRIDGE AND GREEN,
1768 (MESSRS. HEMING)

royal gift. It is altogether a desirable piece, 7 $\frac{1}{4}$ inches
high. The Queen Anne monteith is also a perfectly

typical example,
worthy in every
respect the col-
lector's notice,
for it resembles
nearly every
particular the
noteworthy ex-
amples at Clum-
mer and Range-
more, as well as
others regarded
as treasures by
municipalities,
city companies,
and some of
the colleges of
Oxford.

Another firm
with far-reach-
ing memories is
Messrs. Heming & Co., of Conduit Street. A former
member of it, Thomas Heming, the great-great-uncle

of one of the present proprietors, was silversmith to
George II. and goldsmith to George III.

Included in
the large num-
ber of fine pieces
of antique silver
on view at the
Conduit Street
premises is a
remarkable ex-
ample by this
maker—an
epergne in
pierced work,
dated 1765, and
distinguished
by the chaste
beauty of its
design and the
perfection of its
craftsmanship.
There are other
examples by
different makers



EPERGNE, BY THOMAS HEMING, 1765

worthy to bear it company, such as rare sugar bowls in
pierced work, by Burrage Davenport, 1777, P. Freeman,



PIERCED SUGAR BASKETS, 1777, 1775, AND 1780

(MESSRS. HEMING)



REPRODUCTION OF A GEORGE II. FRUIT DISH
BY MR. HENRY WATHERSTON

1775, and Edward Aldridge, 1780 ; a cream pail of the well-known vine pattern by Paul Aldridge and Green, 1768 ; and a superb example of the Adam period—an unusually fine cup by W. Holmes, 1777 ; all pieces of the kind likely to prove a remunerative investment to the collector.

Lambert's, of Coventry Street, is another of the firms London may well be proud of, having been established for much over a century. It is, in fact, the lineal successor and direct representative, without a break, of the world-famous Rundell and Bridges. Who can pass the quaint old-world shop-front at the corner of Windmill Street without pausing to inspect the large array of valuable antique silver so temptingly spread out ? One feels constrained to enter and rummage in the expectation of finding many desirable things to purchase in the well-stored show-cases. The illustrations comprise a seal-top spoon of 1618 and an Apostle spoon of 1641. Also a good typical porringer, hall-marked for 1664, with embossed wreath of flowers and foliage, and a fluted specimen with large scrolled escutcheons for arms, dated 1705. The low candlesticks on shaped octagonal feet have the stems pleasantly and



GEORGE II. FRUIT BASKET, 1754
(GOLDSMITHS' AND SILVERSMITHS' COMPANY)

artistically moulded, passing almost imperceptibly from the round to octagonal, and dated 1732. The covered tankard is of the sturdy English type of Queen Anne, 1707, and the cylindrical coffee-pot is a fine example in the same taste, but made under George I., 1727. The kettle and stand is a grand specimen of Peter Archambo's work, produced in 1742, strongly influenced by the French decoration of Louis XV., then so much in fashion.

Another house enjoying extensive royal and other patronage is that of Elkington, which has upheld the fame of English silver-work in almost every country throughout the world. They are manufacturers on the largest scale in that ancient metropolis of metal-working—Birmingham. It is hardly yet sufficiently known



GOODWOOD CUP, 1884
BY MESSRS. HUNT AND ROSKELL

that the firm now deals in antique silver and have a room devoted to it at their Regent Street house. Two Elizabethan pieces are selected as examples. Of these, the fine chalice and paten, engraved 1571, within a year of its production, is illustrated. The form, resembling a beaker on balustered stem, dates back to the Protestant days of Edward VI., but the earliest known with the typical strap-work and arabesque engraving bears the mark of the last year of Queen Mary. They remained unchanged until nearly the close of Elizabeth, and are remarkable for the similarity they bear one to another, though traceable to a large number of different makers, both in London and the Provinces. At that time most of the shops of the gold and silversmiths in the Metropolis

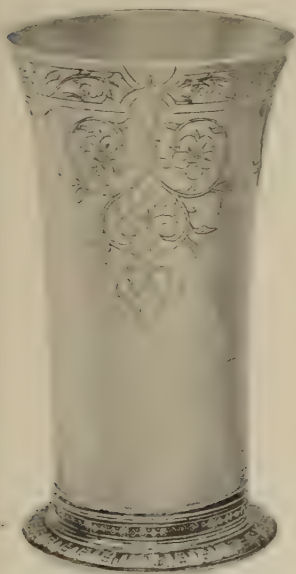
Antique Silver and Sheffield Plate

ostled each other in Cheap-
side and its vicinity, and the
wares were exposed to the
gaze of every passer-by on
counters, in mere booths, un-
glazed, and only protected at
night by wooden shutters and
bars. Plagiarism was rife,
and only the provincial makes
differ from the London and
each other in minor peculiar-
ties. Equally fine is the
engraved beaker of 1607, re-
producing the identical strap
and arabesque border, with
a scroll drop, parcel gilt. The
spreading base is richly
gadrooned with a minutely
chased border of circles and
lozenges enclosing pellets. Of

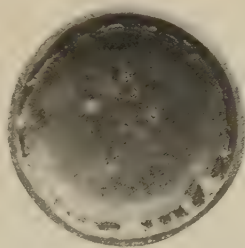


EARLY AMERICAN TEAPOT, CIRCA 1690-1700
(MESSRS. ELKINGTON)

far greater rarity is the curi-
ous and practical American
teapot, perfectly plain, with
ebony handle, except that a
rosette of "cut card" on the
lid attaches the knob, part of
which is removable to allow
steam to escape. The date
assigned to it is *circa* 1690-
1700. The latest in date of
the illustrations is the plain
and practical inkstand, made
by Gabriel Sleath, of Lon-
don, 1721, with tray, inkwell,
sand-box, and bell. It is
extremely rare, less than a
dozen being known, and the
engraved arms indicate that
it formerly belonged to a
burgomaster of Lübeck.



JAMES I. BEAKER, 1607
(MESSRS. ELKINGTON)



MARK ON BASE OF ABOVE TEAPOT



ELIZABETHAN CHALICE AND PATEN,
1570 (MESSRS. ELKINGTON)



GEORGE I. INKSTAND, BY GABRIEL SLEATH, 1721 (MESSRS. ELKINGTON)

Messrs. Spink, of Piccadilly, are noted for choice examples, and it is at no time difficult to select fine pieces for illustration from their stock. It includes an example of the rare bell salt, 1599, 7½ inches high, remarkable for the unusual decoration, a scale design in "flat-chasing" on matted ground, and ovolo and lozenge borders between the compartments. Their fine Steeple cup, 1613, is an excellent example of this well-known form. They came in with the beginning of the seventeenth century, and enjoyed practically a monopoly in vogue till about 1630, during the time that the obelisk was in high favour for architectural and other decorations in the Italian taste. The decoration consisted mainly of "flat-chasing," with certain parts, especially the roll over of the acanthus, which generally occupies the lower part of the bowl, brought out in more prominent relief. The decorations of the bowls vary considerably, the upper part in this instance being embossed

with hunting scenes, as well as the cover. A guilloche border separates this from the part usually given up to acanthus foliage, replaced here by plainer scale-shaped leaves. The rest of the cup follows more usual lines, and is altogether a remarkably fine specimen.

The *clou* of the Spink collection, however, is the Drake cocoa-nut cup, a fine standing cup with carved bowl, mounted in silver, with the London hall-mark for 1611. The nut has been polished and incised with a strap arabesque comprising the arms of England, of the Earls of Devon, and Sir Francis Drake, probably carved in the time of Elizabeth. The deep splayed rim and the curiously decorated design on the hinged straps and mount give the bowl a late Tudor look. The open-work brackets of the stem are most elaborate, and the foot is embossed with marine monsters and escallops, quite in the taste of the first decade of the seventeenth century.



SET OF GEORGE III. DREDGERS, 1775 (MESSRS. WILSON AND SHARP)



SHEFFIELD PLATE MUFFINEER, PERIOD 1786 (MESSRS. MAPPIN AND WEBB)



JAMES I. STEEPLE CUP, 1613 (MESSRS. SPINK AND SON)



SHEFFIELD PLATE MUFFINEER (THE ALEXANDER CLARK CO.)

Antique Silver and Sheffield Plate



CYLINDRICAL COFFEE-POT, 1727
(MESSRS. LAMBERT)

KETTLE STAND AND LAMP, 1742
BY PETER ARCHAMBO (MESSRS. LAMBERT)

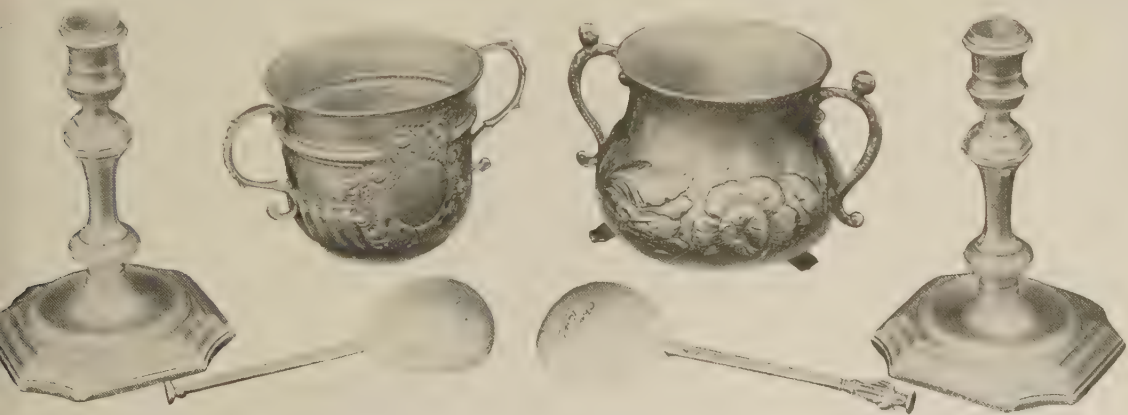
FLAT-TOPPED TANKARD, 1707
(MESSRS. LAMBERT)

Henry Watherston, the old-established firm, now of 10, Old Bond Street, is noted for its reproductions of fine examples of antique silver. The very beautiful specimen of its work illustrated is a pierced and gilt oval dish with a trellis design, interlaced with foliage and birds, on a high stand with claw feet of ogee outline, connected by delicate foliage and festoons of drapery.

At Messrs. Mappin and Webb's, so long and honourably identified with Sheffield, fine examples of the plate for which it is famous should, if anywhere, be met with. Nor was our visit disappointing, and we were able to select for illustration several exceptionally fine pieces. The oval pierced basket of shell and acanthus design, skilfully interwoven, most happy and graceful, and was produced in 1754. The three candlesticks on high bases, like our Nelson Column, but with ram's heads and festoons in the "Adam taste," have been made by J. Winter and Co., 1768. The teapot on which the foot dates from 1789, and is charmingly shaped

and decorated with an engraved riband border on a broad band of silver, and rope edgings. The 1786 muffineer is also good. Sheffield, by the way, has been celebrated by Chaucer, and in the *Dragon of Wantley*, an old folk ballad, and so far back as Richard II., the De Smythes, Del Smythes, John Locksmith, Farros, Trypets, and other such names, leave no doubt as to the staple trade of the town.

In Hunt and Roskell, now amalgamated with Benson's, of Old Bond Street, we have another historic firm, which was wont to employ the finest artists of the day. Their stock is well worth inspection, but almost wholly of their own make, and thus not coming exactly within the scope of an article on antique silver. A single example must suffice to convey an idea of the grandeur and importance of their work, familiar as it has been in every great exhibition since 1851. This is a massive tripod vase, splendidly modelled and chased, the design based on the well-known antique from Hadrian's Villa in



RICHARD II. AND QUEEN ANNE PORRINGERS, APOSTLE AND SEAL-TOP SPOONS, AND PAIR OF GEORGE II. CANDLESTICKS
(MESSRS. LAMBERT)

the British Museum. This firm has employed the best available talent to design for them for over a hundred years past, including Flaxman, Stothard, Armistead, and Carter, among Royal Academicians.



SHEFFIELD PLATE TEAPOT, SUGAR BASIN, AND MILK JUG

(THE ALEXANDER CLARK CO.)



ELIZABETHAN STANDING SALT, 1599
(MESSRS. SPINK AND SON)

Some of the most beautiful forms of silver ware are to be found in the guise of Sheffield plate, which, coming into vogue during the palmy days of the silversmith's art, hardly survived long enough to share in the deterioration of the late Victorian period. Some delightful specimens of this ware are to be found in the collection shown by the Alexander Clark Company, 188, Oxford Street, of which a tea set and muffineer are illustrated. Besides its store of antique silver, this firm has a large number of finely executed facsimiles from old models, which, though not

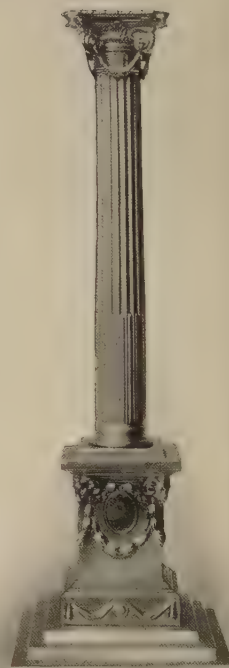
possessing the same appeal to collectors, are as fascinating to the eye as the originals.

Though perhaps more famed for his wealth of examples of the latest and most novel examples of the jeweller's and silver-smith's art, Mr. J. C. Vickery, 179, 181, 183, Regent Street, W., shows a large number of specimens of retrospective work—beautiful reproductions of originals whose value places them beyond the reach of any one

department, so that now a customer has almost the same extended range of choice in fine antique specimens as in modern.

One may wind up the list with that well-known firm the Goldsmiths and Silver-smiths Company, 112, Regent Street, whose prolific stock of modern work should not make collectors forget the many interesting pieces of antique silver to be seen at their premises. As a sample of these, one may take the beautiful George II. fruitbasket, dated 1754, in pierced work, which is interestingly characteristic of the period.

Princes Street, Edinburgh, with its fine views and its dramatic



SHEFFIELD PLATE CANDLESTICK,
J. WINTER AND CO. DATE 17
(MESSRS. MAPPIN AND WEBB)



SHEFFIELD PLATE TEAPOT, PERIOD 1789
(MESSRS. MAPPIN AND WEBB)

ally historic associations, crisp air, and interesting shops, probably the most delightful street in the world to lounge in, and the best mart for antique Scottish silver. The illustrations of specimens possessed by Wilson and Sharp, both uncommon and tasteful, lemon strainer dated from 1763, and the of dredgers 1775.

The Connoisseur

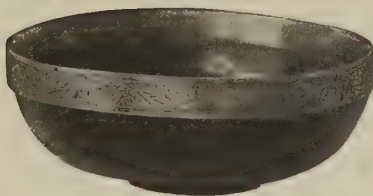
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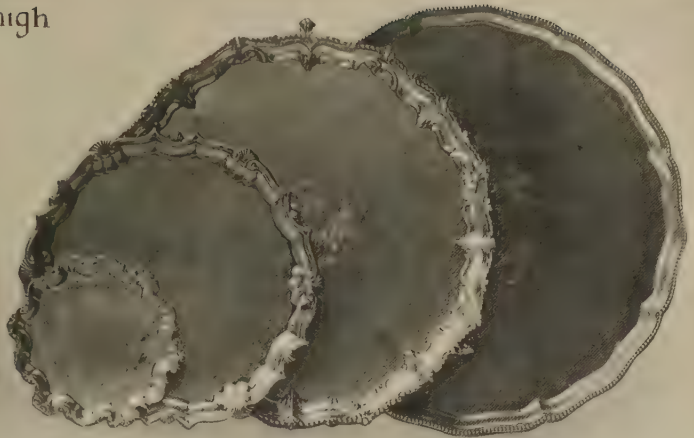
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date 1769.

1766.

1768.

Pr 6in 1750. 10in 1743. 14in 1768 15in 1782.

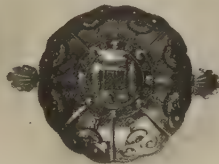


Old Aberdeen
by Cooper
Circa 1731.



Chas II 1660.

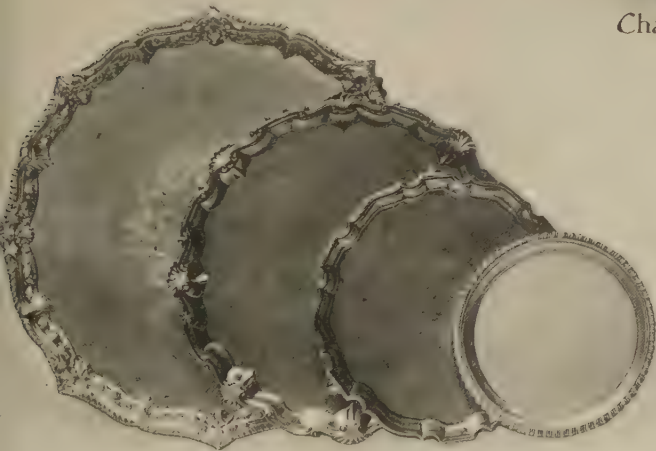
date 1729. pair 1724



Chas I. 1634

Old Irish 1732

Elizabeth 1570



15in 1769 12in 1759. 9in 1739 pr 7in 1764



date 1808



11in high
1765



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1804.

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Oval plain gadroon by Ems & Barnard
1812



Oval with handle at back
1811



A charming example of Hester Bateman
1790.



Owl, gadrooned handle at back
Wm Bayley 1786



Plain Oval, by Robt Hennell
1792



Pierced & Engraved by
Hester Bateman 1789.



An early example of pierced work
by Edw. Aldridge 1766



Made by Natl Smith & Co of Sheffield
1791.



Nice specimen of Bar Piercing
1792



Prettyly pierced & engraved
1782



Shaped oval by Crispin Fuller
1795



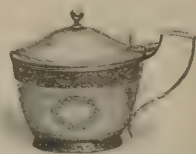
Plain, round, Gadroon
1836.



Boldly fluted by Thos. Jenkinson
1809



Barrell by Wm Sumner
1819.



Oval, prettyly & brightly engraved
1801.

28, Conduit Street, London, W.

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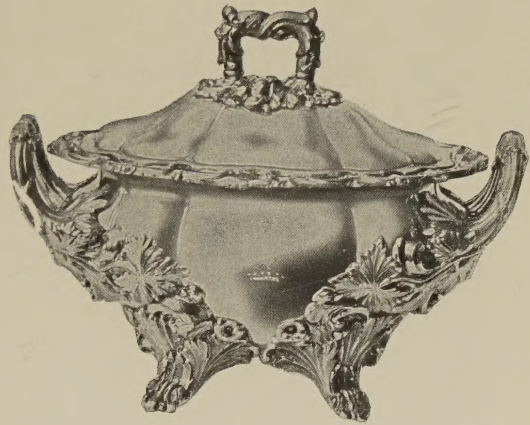
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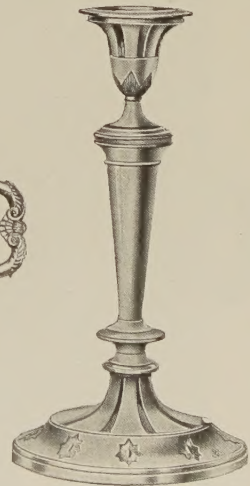
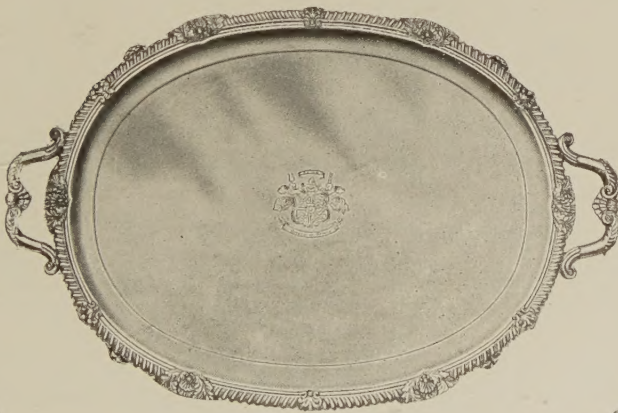
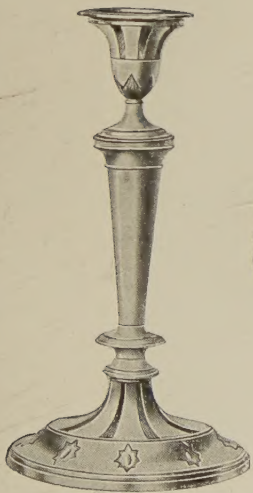
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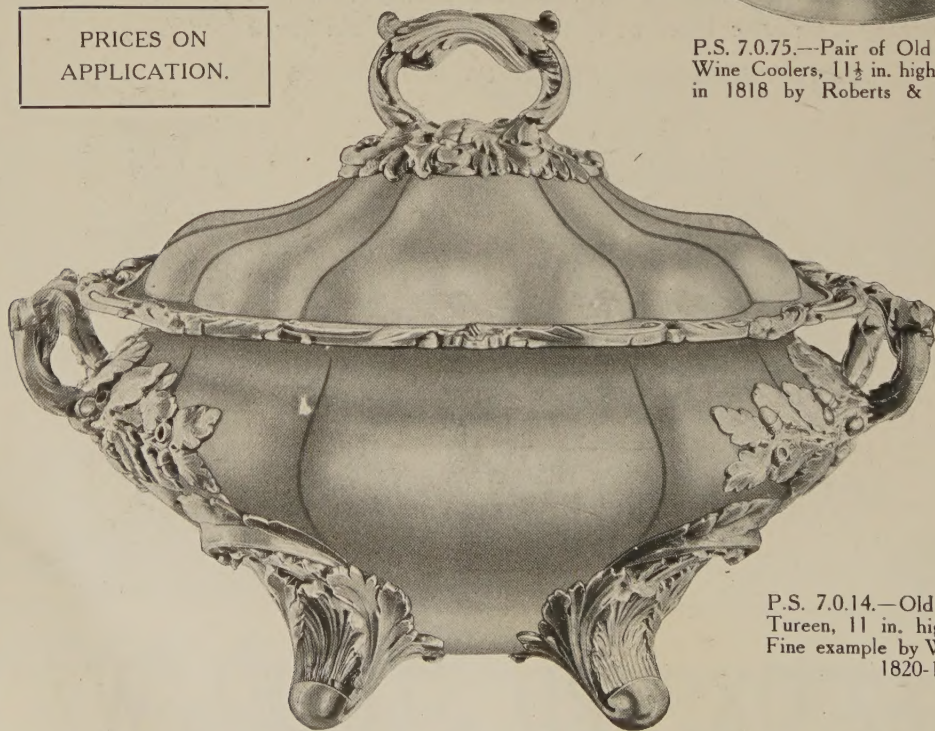
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P.S. 7.0.75.—Pair of Old Sheffield Wine Coolers, 11½ in. high. Made in 1818 by Roberts & Cadman.



P.S. 7.0.14.—Old Sheffield Soup Tureen, 11 in. high, 13½ in. long. Fine example by Wilkinson. Date, 1820-1825.

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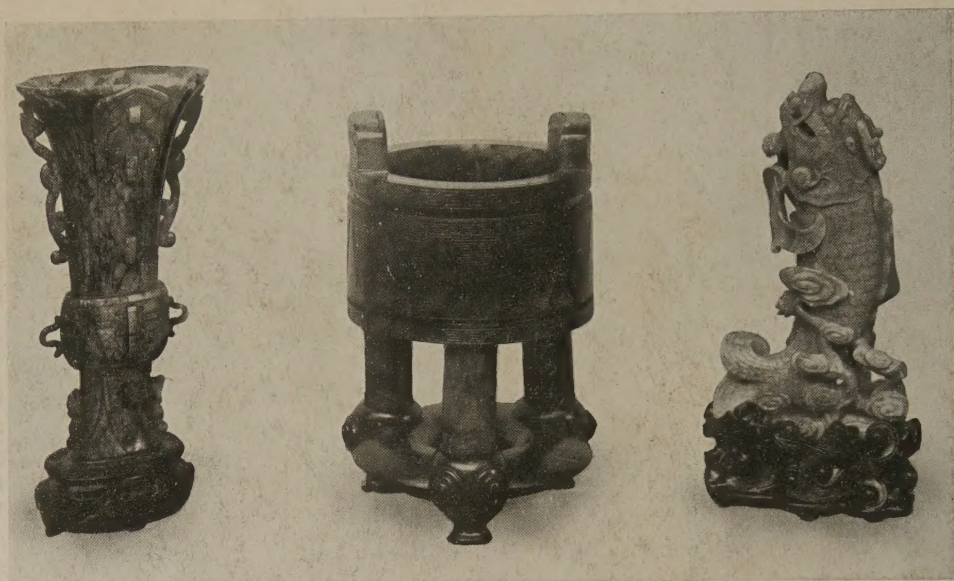


A small collection of Fine Ming Figures. The vase with dragons in dark-green and yellow on a pale apple-green ground.

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